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ABSTRACT

Based on a project conducted by Literacy Volunteers of America (LVA), this guide contains procedures for creating humanities reading materials for adult new readers (fifth grade level or below). For successfully conducting the project, the guide presupposes that a coalition of librarians, literacy program personnel (learners, tutors, and literacy staff members), and humanists exists. After showing the need for low-reading-level humanities materials for adults, the guide provides the solution based on how the humanities writing program was conducted by LVA. It then outlines the process of creating the materials, including originating, selecting staff and subject areas, training, writing, editing, preparing a manuscript, testing and revising a manuscript, and publishing the final products. An estimate of costs and suggested sources of funding is given. Following a bibliography of material about adult new readers, the guide's appendixes contain sample administrative materials, materials for conducting a writing workshop, and blank evaluation questionnaires. (KC)

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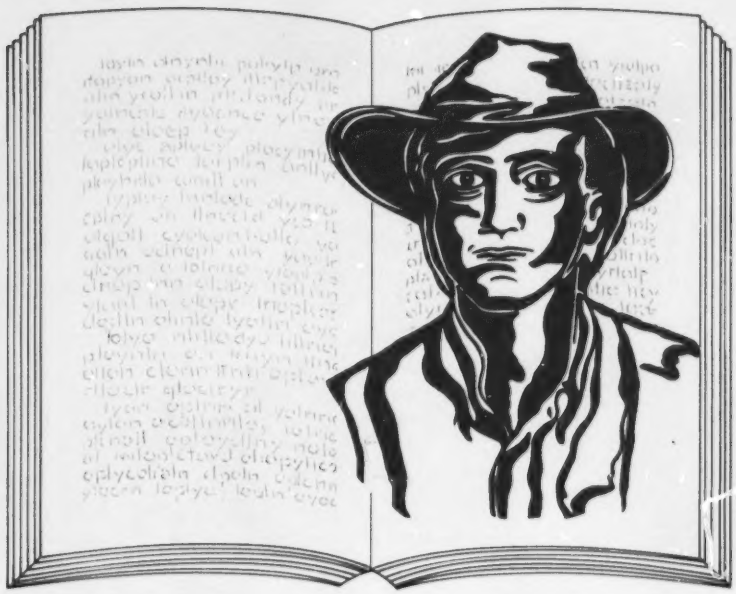

Thinking is a Basic Skill:

Creating Humanities Materials for the Adult New Reader

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FOREWORD

I would like to thank Literacy Volunteers of America, Inc. (LVA) for the opportunity to serve as an Advisor to the National Endowment for the Humanities /LVA/Library project to create humanities material for the adult new reader.

The introduction of the humanities into the field of adult basic education is long overdue. This handbook, developed in collaboration with libraries, is a valuable tool. It gives clear, concise instruction in implementing the process to create this much needed material.

It is my hope that the handbook will be utilized throughout the country in order that the many-faceted world of the humanities may become an integral part of each adult new reader's learning program.

Jean E. Coleman, Director
Office of Library Outreach Service
American Library Association

About the Author:

V.K. Lawson, Ph.D., has degrees in Bible/theology, literacy journalism, cognitive anthropology and theoretical linguistics. Her professional background includes newspaper, and elementary reading text editing, and Social Science, Humanities, and English composition teaching at the university level. She is currently Coordinator, Research and Development, LVA. She was Director of the NEH/LVA/Library project which developed the process for creating humanities materials for the adult new reader presented in this handbook.

About Literacy Volunteers of America, Inc.:

Literacy Volunteers of America, Inc. (LVA) is a non-profit corporation which trains individuals and organizations, working through voluntary programs, to tutor adults in basic reading and conversational English. Over 13,000 students are being tutored through LVA's 120 member organizations in twenty-six states. More than 65,000 people have already received LVA assistance.

ACKNOWLEDGEMENTS

This Process Handbook is based on a two-year National Endowment for the Humanities/Literacy Volunteers of America (LVA)/Library project in creating humanities materials for the adult new reader.

Many people worked to make the project a success. In addition to thanking the over 320 tutors, learners and other literacy and library volunteers at the local level, I take this opportunity to thank the following:

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The Advisory Committee, the Library-Literacy Coordinators, the LVA Staff and Melissa Forinash Buckingham, John Eggert, Mark V. Hansel, Jerri Lee, Doreitha Madden, Claire Putala, Dan Skinner receive special thanks for reviewing this Handbook in draft. Their pertinent comments were most appreciated. I, of course, remain responsible for any and all errors still within it.

More thanks that can be expressed to Barbara J. MacDonald, Administrative Secretary, Editorial Assistant.

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Creating Humanities Materials for the Adult New Reader

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INTRODUCTION

Thousands of the over 23 million adult functional illiterates in the United States are in tutoring programs. Even as they are learning to read, the need for enjoyable and challenging material arises:

That need exposes a major problem for reading tutors: Very little stimulating material exists for the adult with a less than fifth grade reading ability.

Coping materials which deal with the mechanics of life, such as filling out job applications or registering to vote, do exist in quantity, but coping materials which encourage independent thought, inform, or give pleasure are lacking. The humanities provide the basis for developing the less tangible yet very necessary coping skill of thinking.*

Librarians and others who are concerned about teaching literacy skills can do something about this appalling lack of humanities materials for the adult new reader. They can create the materials at the local level.

In 1980, the National Endowment for the Humanities (NEH) awarded Literacy Volunteers of America (LVA) a two-year grant to develop a process for creating humanities materials for the adult new reader on the 1st to 4th grade reading level by working with local libraries and humanists. The Project was designed to answer three questions:

1. Do humanities topics interest the adult new reader?
2. Can humanists learn to write at these lower reading levels?
3. Can a guide be written to enable other library/literacy programs to duplicate the process?

As the Project developed and was modified, all three questions were answered with an emphatic "yes."

The subject areas covered by the humanists were: anthropology, history, folklore, ethics, philosophy, values, criminal justice, natural history, ethnic studies, art, art appreciation, religion, comparative religion, the Bible, and literature. These materials were presented in essays, stories and poems.

Literacy Volunteer tutors used these materials for instructional and recreational reading with their learners. They reported that the learners were so encouraged to get essays and stories relevant to their lives that some were reading beyond their tested level.

The learners' enthusiastic acceptance of the materials demonstrated that abstract humanities topics, if tied to real life, could be read and enjoyed by the adult new reader.

*In 1979, Literacy Volunteers of America, Inc. (LVA) working with libraries and adult new readers, developed an annotated Bibliography of adult low-level reading materials with humanistic content as a National Endowment for the Humanities (NEH) project. Seventy-seven percent (77%) of the 272 titles in the Bibliography are grade levels 5 through 8, while only twenty-three percent (23%) are at lower levels. The need to encourage publication of humanities materials at grade levels 1 through 4 was identified by all of the Project participants, and is reflected in that project's evaluation report.

The humanists learned to write for the adult new reader. They participated in a writers' workshop and met repeatedly with the learners and tutors. The learners and tutors discussed the subjects and manuscripts with the humanists. The degree of contact between the humanists and the tutor/learner teams directly affected the humanists' success in conveying their abstract ideas in concrete terms: the more contact, the less complex the sentence structure and vocabulary in the materials. This contact was the most important factor in the humanists' success as writers for this project.

The process developed during the first year with two library-literacy programs was the foundation on which this handbook was drafted. The handbook in draft form was used the second year by six library-literacy programs in various parts of the country. The potential for program modification has been built into the handbook as a result of changes found necessary to meet local conditions.

A combination of paid and volunteer staff, learners, tutors, and humanists went through the process at locations in Texas, Maryland, Maine, New York, Indiana, Connecticut and Massachusetts. The eight libraries chosen ranged from inner-city to rural, from college town to farming community. Over 400 people at the local level worked to make this NEH/LVA/Library materials creation process a success.

This handbook is the result of two years of applying, evaluating, and refining the process. In *The Need* chapter, the author advocates continued and expanded library support for adult literacy training and explains why the humanities are essential to teaching the basic skills of thinking and comprehension. In *A Solution* chapter, the contributions of each group involved in a materials creation project are presented.

However, the handbook's primary focus is on providing a detailed yet flexible guide to creating humanities materials for the adult new reader.

This process can be implemented by a variety of institutions — colleges, museums, historical societies, extension services or adult basic education programs — working with local literacy programs and libraries.

I wish you success as you undertake a most exciting effort in creating humanities materials for the adult new reader.

V.K. Lawson, Ph.D.
Project Director

THE NEED:

Humanities Materials for the Adult New Reader

Materials in the humanities which can be read by adult new readers are scarce, and those which are of interest to adult readers are even more rare. Most materials written below the 5th grade, or independent, reading level are directed to children or teens and are of little interest to adults.

Because of this lack, adult new readers are cut off from the mainstream of American political and cultural heritage. They are denied the type of reading which develops critical thinking skills, informs, and brings pleasure.

Critical thinking skills are developed by reading materials which challenge ideas, present alternatives, and recognize that adults have life experiences to draw upon. Adult new readers are first of all adults — that means they have a speaking vocabulary which reflects their history. It means they have extensive experiences in living. It means they have survived. But, even so, they are restricted, prevented from becoming all they could become because they live in a society which has a written history, not an oral history; which has a written tradition, not an oral tradition; which has written law, not oral law. People who do not have access to this written wealth of knowledge do not have the resources to which they, as citizens, have a right.

There is more to coping than getting a driver's license and filling out forms. Coping includes the basic skill of thinking, that is, of weighing evidence, understanding society's traditions and allusions, understanding possibilities for individual growth and public responsibility.

Humanities materials provide a tool for encouraging the skill of reading — which includes thinking. If reading were merely the decoding and filling out of forms, if one read only to cope with the basic legal requirements of life, then once that goal was met, the adult new reader would stop reading — logically having no reason to go on. Reading skills not used would be lost. It is

the responsibility of a library-literacy program to establish readers, to make reading habitual. And that is done by providing thought-provoking, readable materials on a variety of subjects which interest adults.

The need for making the humanities accessible to the adult new reader lies in the nature of the humanities. The humanities are those subject areas and that manner of approach which deal with what makes a person human: Feelings, values, principles, history, and religion. They can deal with those areas from a historical or comparative stance. The humanities provide contact with alternate ways of thinking; they provide the forum for developing critical thinking skills.

The label *humanities* does not only denote the traditional content with which those who have had extended education tend to equate it. The content can, should, and will vary by ethnic, racial and cultural heritage. The humanities range from what people think (philosophy), to what people believe (religion), to what people write (literature), to what people act upon (ethics) (Bradford, p. 35). They also include a peoples' sense of their past and of themselves.

The humanities can be defined as an approach to subject matter which relates that subject matter to values and value judgments. In their best form the humanities cause readers to think and to question, to build their own value systems. Reading in the humanities should cause people to become more aware of their own ethical standards. They need not change those standards, but one would hope that such reading would lead to true tolerance of other ways of thinking and being.

Why Teach Humanities to Basic Education Students? (Mackay and Jones, 1975) contains a number of well-reasoned essays, based on experience, dealing with the rights of basic education students to humanities materials.

The essays were written by adult educators and lean heavily towards a pragmatic use of humanities:

> Creative and imaginative individuals are not and never will be satisified with coping skills. Coping skills may improve one's chances of receiving a weekly pay check, but they cannot cure frustration and alienation. Only an education that puts a person in touch with his or her humanity can do that. (Jones, p.36)

By including the humanities among instructional materials for teaching reading skills right from the beginning, one is actually making a commitment to apply critical thinking skills to reading. Language experience stories, word patterns, consonants/phonics, and sight words are all techniques which can be applied to humanities materials right from the first tutorial lesson. After all, what are people's language experiences but life experiences and what are life experiences if not humanities?

More Library Involvement Needed

That there is a dearth of humanities materials written for this adult new reader market is not surprising given that the reality and the scope of the illiteracy program in the United States was not widely recognized until recently. Library interest in the problem is even more recent. Eleanor T. Smith, retired Library Services Program Officer, U.S. Office of Education, Region II, and a public librarian, has provided a plain-speaking history and evaluation of libraries' involvement in literacy in the September 1980 issue of *Catholic Library World*. She documents the spotty history of the commitment, noting that the involvement has been growing under the encouragement of the American Library Association (ALA) and the American Library Trustees Association (ALTA).

Yet, libraries are in a unique position to assist in the education of the over 23 million functionally illiterate adults in the United States:

- Libraries are as much a part of the community as schools. However, unlike schools, they are not associated with failure by some of those who have not learned to read.
- Libraries are the place where adults as well as children go to find materials to read. One would expect to find there the adult low reading level materials which will extend and maintain literacy skills.
- Libraries have staff with the expertise and resources to identify, maintain, and create materials appropriate to the adult new reader.
- Libraries, as public institutions, have a recognized responsibility to serve the public, and functionally illiterate adults are a substantial portion of that public, be it rural, suburban, or urban.
- Libraries traditionally have acted to maintin the reading skills of the public by their very presence. It is in their interest to make more people readers and thus gain a larger audience for their services.
- Librarians and library trustees have the professional respect which enables them to approach humanists and enlist them in the writing of materials.

The question no longer is "Should libraries be involved in teaching and maintaining literacy skills?", but rather, "How can a particular library meet its responsibility to this portion of the public?"

Many libraries are fulfilling this responsibility by sponsoring tutorial reading programs, providing space for tutorial programs, or building collections of low reading level materials.

It is the opinion of traditional librarians, literacy resource librarians, and literacy personnel who have gone through the materials creation process as described in this handbook that libraries could expand into creating materials by making use of their professionally trained people, both paid and volunteer.

Adult beginning reading students learn most quickly in a one-to-one tutorial situation. A trained reading tutor, meeting at least twice a week with a learner, can establish a program which directly addresses the learner's needs. How does a library go about setting up such a program?

In 1977, Helen Lyman, working with an extensive board of librarians, literacy professionals, and adult educators, wrote *Literacy and the Nation's Libraries* as part of an ALA national project. Her handbook gives an overview of the literacy problem, tells what some libraries have been doing, and suggests a detailed process for establishing a literacy program. ALA recently completed a project to train state and regional librarians to utilize Lyman's handbook and to implement literacy programs on a continuing basis.

For the past several years, LVA has been involved in the ALA effort to focus library resources on the problem of illiteracy. As a result of this continuing collaboration, many successful public library-LVA programs are already in operation.

LVA's experience in recruiting, training and supporting volunteers has contributed significantly toward achieving the ALA goal of assuring the delivery of information services to all the nation's people.

So work is expanding. Libraries are seeing their traditional role of service to the public as including this previously neglected portion of the public.

A SOLUTION:
A Collaborative Venture

Success in creating humanities materials depends on the collaboration of librarians, literacy program personnel (learners, tutors and program staff) and humanists.

Each group beings indispensable expertise to such a project. Librarians provide knowledge of collections and literary quality; humanists, the in-depth knowledge of their fields; tutor/learner teams, the information as to what they need and want to read, and the judgments of the material's quality and appropriateness, and the literacy program staff, the knowledge of adult new readers' needs.

Each group must integrate its particular expertise with that of the others, keeping as the focal point the creation, production, and use of humanities materials for the adult new reader. *The Process* portion of this handbook contains the details of how this can be done.

Just what is needed from each group is discussed below.

Librarians

The librarians know the extent of their low-level, adult-interest materials collections. They are the people vitally interested in increasing readership. Easy to read stories which challenge the interests of adults, which come from the learner's own local area yet are an expansion of that world, will serve to foster interest in reading. Because people differ in interests, differing subjects need to be offered. That is why the librarians are so important. They are the ones in the position to assure that ultimately a variety of subjects are covered in the project. This in turn will assure the new adult reader of having a variety of low reading level materials from which to choose.

Literacy Program Personnel

One of the most unusual, yet necessary, features of the project is the inclusion of learners, tutors and literacy staff members in the creation of materials from the very first. Opinion and comment from each of these groups is vital to the project's success.

LEARNERS

This materials creation project demands and emphasizes the philosophy that adult new readers are capable of contributing to their own education. The learners are asked to make judgments about the content and readability of the manuscripts as they are being written. The approach demands that the learner be respected.

One of the primary aims of reading education is to develop independent readers. By treating the learner as a full partner in the creation of these locally produced materials, you are adding the motivation of pride of creation. Because readers read what they are interested in and because the manuscripts are based on the learners' expressed interests, you are creating materials which will be read. You are increasing the chances of more people learning to read independently.

That adult new readers do understand, enjoy and want to read materials in the humanities is the message from the NEH/LVA/Library materials development project. Stories, poems, and essays on such subjects as anthropology, history, folklore, ethics, philosophy, values, criminal justice, natural history, ethnic studies, art, art appreciation, religion, comparative religion, and the Bible were offered to the learners. The books were used, enjoyed and perceived as relevant to their lives by learners in the NEH/LVA/Library project.

This acceptance of the humanities materials demonstrates that the humanities must be incorporated into adult literacy programs. The principle that "that which gives pleasure will be continued" is important to keep in mind when teaching adults. Adult new readers do not have a history of reading; reading is not what they do as a matter of course. Therefore, the more they equate reading with enjoyment, the more reading they will do. One theme running through this book is that thinking is a basic skill, but an equally important theme is that for beginning readers to become habitual readers, they must get "hooked" on reading.

TUTORS

Tutors are in a favored position to know the interests of the learners. They have had to search for materials which interest their learners and therefore know the need for adult books. In the materials creation project, they are the ones who will, in some cases, convey their particular learner's needs and wishes to the humanists, and in other cases provide the approval and support which will allow the learners to interact directly with the humanists. Their experience in teaching allows them to evaluate the materials. Their comments keep the humanists and editors aware that they are dealing with instructional materials, that new readers have particular needs in learning critical reading skills and that a certain level of straight-forward concreteness must be maintained. The tutors usually have a strong influence over their learners and only with tutor support of the project will the materials be successfully tested. It is the tutors' enthusiastic and honest evaluation of the materials that will help the local project's director decide which materials to edit further and which to drop.

LITERACY STAFF MEMBERS

The literacy staff (both paid and volunteer), along with the tutors, have the most contact with the learners and practical knowledge about literacy. Their suggestions on subject areas are needed. In this project, the literacy staff along with the librarians are the ones who must balance literary quality with literacy needs in evaluating materials being created.

Humanists

The humanists bring to the project in-depth knowledge and enthusiasm for their subject area. For the majority of humanists, the idea of illiteracy and the realities of the adult new reader's life will be completely new. The humanists will have the most adjustments to make in their thinking, both about their potential readers and their own subjects.

Their eagerness to communicate excitement about their subject to the adult new reader adds a positive feeling to the whole project.

This chapter began by stating all groups in the project were indispensable, a conviction which grew out of the NEH/LVA/Library two-year experiment. Involvement of library, literacy program staff, learners, tutors, and humanists at as many points as feasible in the creation of the humanities materials will result in books that are read.

The process works.

THE PROCESS

Creating humanities materials for the adult new reader, as evidenced in the NEH/LVA/Library project, consists of several discrete components. Each component entails distinct activities and each could be managed by a different person with one overall administrator.

Costs and fund-raising for the execution of the project could also be divided along component lines. In doing this, no one source would need to be responsible for the total costs.

As the project proceeds, some of the components and component activities will be concurrent. As the initial steps of selecting humanists and subject areas, and scheduling the initial meeting take place, the LLC will contact all involved and will be able to judge support for the project among the tutors and learners as well as among the staff. It is at this preliminary stage that enthusiasm can be engendered by engaging as many people from the programs as possible as soon as possible.

The components of the process, much in the order they logically occur, are as follows:

1. Originating
2. Selecting
    - Personnel
    - Subject areas
3. Training humanist writers
4. Meeting
5. Writing
6. Editing
7. Preparing manuscripts
8. Testing/Revising manuscripts
9. Publishing

Each of these components will be discussed in detail.

ORIGINATING

The process of creating humanities materials for the adult new reader can originate either in the library or in the literacy program. Depending on the particular administrative relationship between the Library Director and the Literacy Director, either one of them may have ultimate responsibility for this materials creation project. It is not the intent of this handbook to cover all the possible ways local literacy programs relate to local libraries. The administrative relationship might range from: the Literacy Director being a staff librarian, to a volunteer Literacy Director having library office space, to the library housing a literacy materials collection.

In any case, it is necessary that the materials creation project be a joint venture. The library program and the literacy program must cooperate to provide tutors and learners with the best possible low reading level materials. If this is seen as a library venture then the Library Director should appoint a Library-Literacy Coordinator (LLC) to oversee the details of this project. If it

is seen as an administratively separate yet cooperative venture, then the Library Director and the Literacy Director jointly should appoint the Library-Literacy Coordinator for the materials development project.

SELECTING

THE LIBRARY-LITERACY COORDINATOR

The creation of the humanities materials begins with the appointment of the Library-Literacy Coordinator (LLC). This person must be familiar with literacy materials and the needs of the adult new reader. This person must also be an able administrator. The role of LLC exists for the duration of the project. The LLC is directly responsible to either the Library Director, the Literacy Director or to both, depending on the administrative relationship.

Duties and Responsibilities: The LLC will administer the program by coordinating the humanist-writers, the tutor/learner teams and the editorial committee. The LLC is also responsible for the scheduling details of meetings, manuscript production and funding. If these coordinating duties are delegated, the LLC is still the administrator responsible for their completion.

The LLC is responsible to:

1. Make the final decision on the subject area of the manuscripts as well as their reading levels. This should be done in consultation with others.
2. Select the humanists who will write the materials. This should be done in consultation with others.
3. Train the humanists to write for the adult new reader. The LLC will do this by:
   - giving the humanists the best available low reading level materials to read;
   - assigning the humanists to write two or three pages of sample manuscripts to be used at a writing workshop;
   - conducting a workshop at which the humanists will learn the principles of writing for adult new readers;
   - having the humanists meet with tutors and learners; and, finally,
   - editing the manuscripts and having a conference with each of the humanists to discuss rewriting.
4. Seek funding or in-kind services for the various activities of processing and reproducing the manuscripts.
5. Make any reports necessary to donors, library and literacy administrators.
6. Select the tutor/learner teams to test-use the manuscripts prior to their final revision and reproduction as books.
7. Select the editing committee which will edit the materials and make suggestions to the writers. The LLC has final responsibility for editing the material.

ANY AND ALL OF THESE SEVEN RESPONSIBILITIES MAY BE DELEGATED TO APPROPRIATE PEOPLE BY THE SPONSORING GROUP(S)' DIRECTOR(S) OR BY THE LLC.

Characteristics: The LLC should be convinced of the need for the new humanities materials. These persons must be able to delegate duties while keeping the final responsibility. They must be able to meet deadlines and give encouragement to the writers. They must be able to recognize their own limitations and take steps to identify people who can meet the needs of the project. For example, some very able administrators may not have the sense of written language needed to be editors or trainers of writers. In that case, they should enlist others, paid or volunteer, to work on this area of the project. They

should be aware of the talents in their own library and literacy volunteer ranks.

Recruitment: In recruiting an LLC, consider first the person on the library or literacy support staff (paid or volunteer) who is aware of literacy needs, used to working with volunteers, wants to work with humanists and will risk adapting the process given in this handbook to local conditions. This will probably be the director or the assistant director of the program or the president of the literacy affiliate, but it may be a board member.

Advertise within the staffs of the program. Decide if the duties will be carried out by one person, or by one administrative person with others filling training, editing and coordinating roles. See the chart of responsibilities, costs and time involvement in Appendix B as a guide for deciding how to set up the administrative structure. This will help in the recruitment of the LLC because the originating administration will be able to delineate clearly the extent of duties and time committment.

THE HUMANISTS

The selection of humanists will have to be done in conjunction with the selection of a subject area (see Selecting a Subject Area below), and which comes first will depend largely on area resources. If there are only a few interested humanists available for the project, they will be the ones to set the subject area by their very availability. If there is a wider choice of humanists, the LLC has more discretion over subject area selection.

Duties and Responsibilities: The humanists will:

1. Attend a writers' workshop given by the LLC.
2. Attend an initial meeting of tutors, learners, other literacy personnel, library staff and others such as trustees and board members interested in literacy and materials creation.
3. Talk to the audience about their fields and what they could write about. They will encourage the learners to discuss what they want to read in the humanists' subject area.
4. Write a few pages of a first draft to be tested at meetings with a few tutor/learner teams *prior to writing a whole first draft manuscript.*
5. Meet with a few tutor/learner teams to discuss the first draft; listen to learners read the first draft, and plan the revision of the total manuscript accordingly. This small meeting could be repeated throughout the process as the LLC or humanist or editor (if other than the LLC) deems it useful.
6. Write two 40-page manuscripts. One of the manuscripts should be at a 1-2 grade reading level and the second at a 3-4 grade reading level.* The humanist should try to write at the lowest reading level possible.
7. Meet deadlines for drafts, for meeting with tutor/learner teams for rewrites and final deadlines.
8. Observe at least one tutoring session.
9. Rewrite manuscript until deemed acceptable by LLC.

*Determine the reading level of a particular manuscript by having it read by learners whose reading levels have been tested by a reading diagnostic test such as Colvin and Root's *READ*. You will then be able to state for what reading level a given manuscript is appropriate.

Characteristics: A person chosen to become a writer in this project should be a humanist and not primarily an adult educator. Because the material focuses on content, a depth of knowledge and passion for the subject is needed. While one can learn to write at a low reading level in a relatively short time (or materials can be edited to a low reading level) one cannot learn the content of a field to the depth necessary in a short time.

Thus it is more logical, when the aim is to provide learners with the very best materials possible, that humanists be trained in the skills of writing for the adult new literates rather than training non-humanist educators in the humanities. The latter would have to research the humanities fields for con-

tent and could not be expected to acquire depth of expertise upon which even the most uncomplicated story rests. Second only to the requirement that writers and learners meet *prior* to the manuscripts being written, is the requirement that humanists be the ones to write on humanities subjects.

While an advanced degree does not confer special status of humanist upon its holder, years of thoughtful study do. Therefore, the humanists might be members of the local historical society or museum staff whose credentials are their experience. They might be members of the library staff. But it is not the professional status which would fit them to write for the humanities; rather, it is the depth of knowledge and approach to their subject.

The humanists must be open to learning to write for the adult new reader. This means that they expect the tutors and editors to make suggestions and actual changes and cuts in their manuscripts in order to make them more useful as instructional and leisure reading materials.

The humanists' attitude toward the learners must not in any way indicate condescension. The most successful writers are those who are enthusiastic about their own fields and about writing for this new audience. They have a curiosity and a desire to try something new. They also can listen and rewrite.

Recruitment: First, as LLC, you will need to identify the local sources of humanists before you will be able to recruit. Of course, the newspaper is a logical place to put an ad, but much personal contact and inquiry is necessary to know what resources you have.

Consider local writers, poets, clergy, as well as people from local colleges, universities, high schools, historical societies, environmental groups, local humanities councils, or programs such as "Poets in the Schools", local museums, theaters, operas, or symphonies.

Contact the news feature section of the local newspaper or TV station(s) and announce the project and the fact that humanists who wish to learn to create materials for the adult new reader are welcome to apply.

Ask tutors, library staff and others if they know of humanists who might be interested in writing for this audience. The more people you inform of the project, the better chance you have of contacting a humanist most suited to the project.

Be prepared to modify your ideas about needed subject areas should a well-qualified humanist contact you.

Initial contact comes about when you are contacted by a humanist or when you ask someone to apply. At this point, you are inviting the humanist to consider participation in the project. The easiest part of the whole project will be convincing the humanists to consider taking part. You must let humanists know why humanities materials are needed by the adult new reader.

Some of the reasons you might give are:

- The creation of materials will give readers a choice of what to read — there's little if anything written in the humanities at this level now;
- These are adults who want to think — they have the right to be informed and to be challenged by ideas in concrete form;
- Once a person fills a goal for a coping skill, there is no more reason to keep reading, unless we can demonstrate that there are materials which are enjoyable to read. Then we can get people "hooked" on reading.
- Writing at this level is a challenge.

You will also have to tell them something about their readers — that they are neither dumb nor lazy nor the dregs of society. Give reasons why adults might not have learned to read.

Provide the humanists with an informal profile of both the learners and the tutors in the local program, given that they will be writing primarily for local consumption.

Which humanists are finally selected will depend on the subject area

wanted, the quality of the humanists' writing samples, and the humanists' attitudes toward their new audience.

1. Subject area: This is set by evaluating the needs of the library collection, and balancing those needs against the availability of local humanists and any noted preference on the part of those participating in the project, (as described below).
2. Sample of writing: GET A SAMPLE OF THE HUMANIST'S WRITING PRIOR TO MAKING A COMMITMENT. It is imperative that you (and the rest of a selection committee, if there is one) see a sample of writing from each humanist prior to committing project resources. It is immaterial at this point whether or not the sample is written at one of the lower reading levels. The writing sample should be judged for clarity, for organization, and for general English usage.

   If you can get a sample of the humanist's writing intended for the general public, so much the better. You might request that the humanist rewrite a page or so of an already written scholarly article in lay terms or that the humanist create a very short sample of work intended for the general public.

   You must use discretion at this point. You must decide if the humanist can write English competently enough to be trained to write for the adult new reader. Of course, you can never be sure of this ahead of time, but if the humanists do not write grammatical, clear, logical prose at their own levels, it is unlikely that they will suddenly succeed at a lower level.

   In addition to the writing sample, ask for a resume and a tentative outline of their topic. Thus, you would not need to interview those who cannot write well at their peer level.
3. Humanists' Attitude: In an interview with a prospective writer, certain attitudes should be looked for: openness, enthusiasm toward the venture, and a reasonable assurance of adaptability to working in a new genre. An air of rigidity or supercilliousness toward the project are warning signals to the interviewer(s) that the humanist might resent the necessity of rewriting their own words.

When considering recruitment of the humanists, the ownership of the copyrights on materials developed must be decided and agreed upon by the humanists and the sponsoring groups involved.

There are basically two ways the ownership could be resolved:

1. The sponsoring group holds the copyright:
   a) The library/literacy group pays the humanist-writers. They are then writers-for-hire.
   b) The humanist-writer gives the copyright to the library-literacy program in return for the training to become a writer for this new audience.
2. Writers retain copyright. The writers write the manuscripts in return for training to write for the adult new reader, for the materials being tested, and for royalties on any future sale of the stories, either locally or to a publisher.

In any case, ownership of copyright should be part of the agreement between the humanist-writers and the sponsoring program at the outset of the project.

THE TUTORS AND LEARNERS

The most important activity in the process of creating materials for the adult new reader is the involvement of the tutors and the learners with the writers at as many points in the process as possible. This should be made clear to all helping in creation of the materials. After the initial meeting, tutor/learner teams will be selected to work with the writers and to test the materials.

Duties and Responsibilites: As many of the tutors and learners in the local literacy program as possible agree to:

1. Attend the initial group meeting. The tutors are to encourage the learners to take part in the discussion as to what they would like to have the humanists write about.

The selected tutor/learner teams agree to No. 1 above and further agree to:

2. Attend at least two additional meetings with the humanists to comment on draft materials. This is actually editing the materials.
3. Allow writers to observe a tutoring session.
4. Use the edited, typed manuscripts as part of their regular lessons for six months.
5. Answer a short questionnaire indicating the degree of interest and usefulness for instruction and leisure reading of each story (see Appendix C for suggested forms.)
6. Comment on the manuscripts as to their needs for further editing.
7. Serve on an editing committee as requested.

Characteristics: All tutor and learner pairs are invited to the initial group meeting. However, encourage those tutors to attend who are supportive of their learners' independence and will encourage their learners to speak out. Encourage learners who are outspoken and critical of the materials they are now using to attend the meeting.

For the smaller group meetings with the writers, choose learners who will not be shy about stating their likes and dislikes. Choose tutors who are willing to let the learners talk for themselves and who will not interpret the learner's views to others.

For the editing committee, select a graduate or advanced learner and/or a tutor who has had a variety of learners.

Recruitment: After publicizing the project through local media and scheduling the initial meeting, send letters of invitation to tutors and learners. Follow these up with phone calls. If the tutors and learners involved have never participated in a public meeting or even a group meeting, there may be quite a bit of resistance to such a meeting. Evaluate this resistance. Is it to the idea of a public meeting or is the resistance to the project as a whole? There may be enthusiasm for a materials creation project but not for a meeting.

Try tying such a meeting with the humanists to a recognition meeting for tutors and learners or to a regular tutor meeting. If the resistance to the project is strong among many tutors, drop the project. However, the degree of support for the project should have already been assessed during the search for an LLC or at the very latest, during the search for humanists and for subject areas. Therefore, it is not likely that the project would have to be abandoned because of lack of support for a public meeting.

For selecting those participating in the smaller, editing meetings between writers and the tutor/learner teams, work with the literacy director, tutor supervisors, or other appropriate literacy staff to identify enthusiastic, reliable tutors and learners. Let it be known that locally produced *adult* materials will be available for use by whichever tutors are willing to accept the responsibility of using them within a time frame, and of reporting on their value as instructional and leisure reading materials.

If enough tutor/learner pairs volunteer, you may have a choice of selecting 3 to 5 of the most appropriate teams. But you may have to contact teams and invite them to participate. If after contacting a number of teams, there seems to be little enthusiasm, consider dropping the project.

LIBRARY AND LITERACY STAFF

Just how involved each of the staffs becomes in the project will depend on the size of the individual staffs and the extent of each staff's resources for advising, typing and reproducing the books.

Involve at least one person from program.

Duties and Responsibilities: The members of the literacy and library staffs participating agree to:

1. Examine their respective collections to identify needs in the humanities areas and discuss these needs with the LLC.
2. Note what kinds of materials the tutors or learners have been asking for and discuss these with the LLC.
3. Participate in the initial group meeting to show support for the project, and to keep informed on the project.
4. Provide final book typing and reproduction resources as feasible.
5. Arrange for meeting space.
6. Cooperate in publicizing the project.
7. Serve on the editing committee if appropriate.
8. Work with the LLC; report to the LLC.

Characteristics: The people from each staff involved must be open to the project and see it as adding to each of their programs and as helping people to enjoy reading. Sensitivity to what constitutes skilled writing would certainly be an asset to the project.

As LLC, consult with the library and literacy directors, as appropriate, to decide if the person asked to participate should come from the paid or volunteer sector of the staffs. Then contact the person suggested, and after explaining the project and the individual staff members' part in it, make the final selection. These people work with the LLC and report to the LLC.

AN EDITING COMMITTEE (EDITOR)

Manuscripts will go through two kinds of editing before being produced for test use* by the selected tutor/learner teams.

The first or preliminary editing extends the training humanists receive in becoming writers for the adult new reader. This preliminary editing is done by the LLC or whoever taught the writing workshop. It might be in conjunction with an editing committee but it need not be. This type of editing is in the form of suggestions to the writers (see Editing section).

The second type of editing puts the manuscript in a form for final typing and test use. For this editing, the LLC or person designated as editor by the LLC, may wish to consult with others or to have others do the editing. This will depend on the LLC's skills in editing and the available editing talent.

*The manuscripts will be *tested* as instructional and/or leisure reading by being *used* by the tutor/learner pairs during their sessions. Hence the terms "test-use", "test-using."

Duties and Responsibilities: The members of the editing committee agree to:

1. Read the original manuscripts and comment on them as to changes. The LLC discusses these comments with the individual writers in preparation for their re-writing of the manuscripts.
2. Read the re-written manuscripts, making actual changes to make the reading level and style appropriate for the adult new reader. This revised manuscript should be discussed with the writer.
3. Give a final editing to the manuscript prior to its final typing for *test-use* by the selected tutor/learner teams.

4. Report to the LLC or to the person the LLC has designated Editor for the project.

The (optional) Editor agrees to the responsibilities and duties No.1 through No. 4 above and also to:

5. Teach the writing workshop if the LLC of a given project wishes to delegate this role:
6. Take responsibility for convening the editing committee and communicating their actions to the writers (or to the LLC if the LLC is the one who taught the writing).

Characteristics: For efficiency and effectiveness, limit the number on the editing committee to four.

The committee should consist of:

A tutor who has taught a variety of learners;

A graduate or advanced learner;

A person from the library or literacy program who is sensitive to the sound of language, is familiar with well-written prose and poetry, and understands the reading needs of the adult new reader. The librarian responsible for the literacy materials collections should be considered for inclusion here.

The LLC or the person designated by the LLC as Editor for the project has final say on editorial changes.

The editor could very well be a volunteer. This person should:

- have worked with adult new readers;
- like reading on a variety of subjects;
- be able to accept informal, conversational style in composition, and
- believe in their own authority to make changes for the sake of the final quality and readability of the books.

A background in English literature, composition, or editing would be advantageous. Experience such as editing a newsletter would also give the necessary expertise.

Recruitment: Advertise among the tutors, learners, and other support staff for members of the committee. Ask the people most suited, as measured by the responsibilities, duties and the characteristics above, to be on the committee. If more people than needed apply, consider using them as the tutor/learner teams or in other parts of the project.

For the editor, follow the same procedure again, measuring by the responsibilities and the characteristics listed above.

SUBJECT AREA

Even as the selection of personnel is going on, as LLC, you will be contacting people for advice and suggestions on subject areas in which humanists should be sought.

You may wish to provide people with a working definition of the humanities for use in the project:

The humanities are defined as areas of academic subject matter such as: poetry, history, ethics, philosophy, oral history, religion, ethnic history, anthropology, jurisprudence, linguistics, political theory or other theory. A second equally valid way exists for defining humanities.

The humanities present a way of looking at subjects. They relate subject matter such as society's behavior (i.e. police action or voting) to values and value judgment.

There are primarily two sources for suggestions for subject areas: The limitations of the existing literacy materials collections and the interests of the tutor, learner and other workers in the literacy program.

Contact the people familiar with the library's literacy collections to determine in which humanities subject areas they receive requests that they can't fill.

The final consideration in deciding subject area is the variety of humanists available in the area. Once the position is advertised, you will have to balance the quality of interested humanists against any pronounced needs for special subject areas before making a decision.

What a humanist, specialized in specific subject area, writes about will be decided by the humanist after the initial meeting with the learners and tutors.

The number of areas selected will determine how many humanists are selected to participate in the project. The number of humanists selected in turn will determine the cost of the project, or your available funds will determine how many areas may be selected and how many humanists engaged. (See Costs/Funding section.)

TRAINING FOR THE HUMANIST-WRITERS

Once the humanists have been selected, the LLC should give a formal workshop on *Writing for the Adult New Reader.* During the workshop the humanists learn the principles of writing for new readers and practice editing both their own materials and sample materials.

Materials in this section come from a variety of sources: Dr. Marion Van Horne, Intermedia, National Council of Churches, technical advisor for the first year of the NEH/LVA/Library project; materials published as a public service by International Paper Company, and the writing workshop designed by the author.

PLANNING A WRITING WORKSHOP

In this section it is assumed that the LLC will be the person teaching the writing workshop, but this need not be the case. Any person with literacy experience, writing and/or editing skills might be the logical choice to be the workshop leader, or to work with the LLC as co-leader. Carefully consider the skilled volunteer talent available.

The following will assume little procedural knowledge but much common sense on the part of the workshop leaders.

Prior to the workshop the leader should:

1. Have the humanists read the best available low reading level materials (See MacDonald 1980, or Forinash 1978);
2. Give the guidelines (Appendix B) to the humanists; Have them each write a two-page story on something they find interesting, following the guidelines as closely as reasonable. Have them bring the story to the workshop;
3. Schedule a well-lighted room for the workshop. Make sure the table space is sufficient for the writers to spread out their materials;
4. Schedule someone from the library familiar with the literacy materials collection to talk about materials that are in your particular local library;
5. Schedule someone from the literacy program to give an informal profile of the local program, tutors and learners;
6. Set a schedule for the day. (See Appendix B for schedule);
7. Assemble materials for handouts (See Appendix B for list);
8. Assemble supplies such as non-photo pencils for editing, lead pencils, and paper for re-writing.

A few days before the workshop, contact all who will be participating. Arrange for any refreshments and make sure all handouts are available. Reread the section on *Writing for the Adult New Reader,* become familiar with

the handouts, work through the sample manuscripts and their edited changes in Appendix B so that you can give short introductions to the materials and explanations of the editing/re-writing.

On the day of the workshop, check the room and refreshment arrangements. Re-read the section on *Writing for the Adult New Reader,* and be convinced that you do know more about writing for the adult new reader than the humanist-writers, and that they need your help and instruction.

Begin on time, hand out the schedule, review it and go right on.

At the end of the workshop session, review with the writers what was done that day — what the deadlines are, and set times for their first group meetings. You may want to have them evaluate the workshop. Develop your own form or use the one in Appendix B.

Teaching Writing for the Adult New Reader

Writing well for the adult new reader takes the same skills as writing well for the advanced reader. One must organize material, write clearly, write complete thoughts, use examples, make allusions to shared experiences, use active verb forms, eliminate unnecessary words and rewrite, rewrite, rewrite.

The major differences between the two types of writing are degree of concreteness versus abstraction, and the amount of information conveyed in each story, chapter or essay. Because adult new readers are beginning readers much of their energy and attention is put on decoding skills during reading. They do not have much attention to spare for following complicated, abstract written arguments or plot lines.

This condition has little if anything to do with intelligence. It has to do with the fact that there is just so much conscious attention available and it is needed at this point to remember sound-symbol relationships and word patterns which at a later date will become more automatic. At that point, more and more attention can be paid to the story line. Comprehension is a part of reading from the very first. To take advantage of the understanding and comprehension that adults have, materials must start with the familiar and work towards the unfamiliar. But just what is familiar for the adult new reader? This brings us to the first principle in writing which you give your writers at the workshop: know your audience.

Supply the writers with the learners' reading levels, their interests, and perceived needs. This is accomplished in several ways. At the writers workshop, socio-economic data about the local group of learners should be given: the age distribution, gender distribution, years most stay with the program, instructional and comprehension levels, geographic area, distribution of ethnic backgrounds. Give the writers information about the literacy program and how tutors and learners work together in the teaching/learning of reading. The writers also need information as to why particular adults have not learned to read. You might use case study material from your own files.

The new readers in literacy programs are adults. The writers must be made aware of the implications of that fact. As adults, the new readers have life experiences, have worked at many jobs, and have an adult vocabulary. The very fact that they are in a literacy program demonstrates that they have taken responsibility for their lives.

Also, new adult readers are not a captive audience. If material is condescending, too difficult or too boring, they simply do not have to read it. Much of the material in the humanities at lower reading levels is aimed at the interests of children and young teens. Adults are rightfully insulted by the condescending attitudes of much of this material.

Caution the writers against confusing *uneducated* with *unintelligent*. At the workshop, this information can only be given. The emotional impact of it does not hit the writers until meetings with learners. The writers' respect for the learners usually grows as they become aware of the amount of effort needed to learn to read as an adult.

It is important that the writing workshop take place prior to the initial group meeting. Experience has shown that when it does not, the writers are confused and unsure as to the purpose of the meeting and the reasons for meeting with the learners. Have the initial group meeting as soon after the writers workshop as possible.

After the writers have received information about their audience, have them review recommended materials for adult new readers and speak with an experienced tutor or librarian about the local needs.

The writers should then receive the Guidelines for Writing (see Appendix B). After discussion, they should work on sample stories or essays which need rewriting (See Appendix B). They can compare their rewriting/editing with what was actually done.

After a break for lunch, have the writers work individually on the manuscripts they have prepared and then have them work as a group on each manuscript. Review their materials, directing the evaluation along the Guidelines previously given.

After you sense that the writers are feeling comfortable with writing for the adult new reader, discuss the purpose of the initial meeting, and the subsequent meetings.

You might tell them that the initial meeting is designed to generate enthusiasm for the project, to provide a forum for the humanists to first present their subject areas and then to discuss how they might write about those areas. They might prepare for the meeting by outlining what they plan to write about and the form they plan to write in: Poems, single story, collection of short stories and/or essays.

The initial meeting should be informal and you should ask the humanists to remember that they are not giving a lecture, but rather talking informally with their audience.

After a discussion of the initial meeting, the other meetings should be discussed. (See Section below on Meeting). These smaller meetings with the tutor/learner teams will be scheduled after the initial meeting is held. It is difficult to anticipate the form which will be needed in each individual project. You will not be able to give a detailed description of the meetings at this time. After the meetings have been discussed, mention the project deadlines, noting when the initial meeting is to be held.

You might end the workshop with an evaluation of the workshop by the humanist-writers involved.

MEETING

The success of the humanities materials creation project depends on the humanist-writers meeting with the learners, tutors and others involved in the project. When writers meet with the learners, the writers' reading audience becomes real to them. These meetings fulfill the first requirement placed on a writer: Know you readers. **This is the key to the writers' degree of success in this program.**

Profiles of the intended readers are a help to the writer, but cannot be compared to the impact of a meeting with actual learners. It is at these meetings that the magnitude of the effort to learn to read, as well as the uniqueness of the individual learner is brought home to the writer. Such meetings also dispel some of the negative cliches about the learners which the writer might hold.

After meeting with the people who actually use the materials, writers have reported being more challenged and more committed to the creation of good stories. The meetings also serve to give a human context for the reading level of the materials to be written.

At these meetings, the learners and tutors are asked to voice their needs. The meetings with the writers are not a gimmick but actually provide a time

and place for tutors/learners to tell what they want to read or to become interested in what the writers as humanists have to offer. In addition to these activities, there is the intangible result of tutors and leanrers developing a vested interest in the materials — after all, they gave advice. This vested interest provides an additional incentive to read.

Holding Meetings

Initial meeting: This initial meeting is an informal discussion at which the humanists describe their individual fields, explain what they want (or think they want) to write about and encourage response from the tutors and learners.

Pay particular attention to setting an informal, positive tone to the meeting. Orient groups to the project at this time.

Contacting tutors and learners personally, emphasizing the need for the presence of each person who will be test/using the materials to be written, is the responsibility of the LLC.

Some groups have scheduled this initial group meeting to coincide with their recognition night or an annual meeting. This encourages people to come who are not sure they have anything worth telling a writer.

A letter sent in advance to tutors and other involved parties should include a description of the purpose of the project, the purpose of the meeting and the need for their individual participation. The tutors and learners who wil be using the materials should especially be encouraged to attend the meeting.

The various groups represented in the materials creation project demonstrate their commitment to the project by attending and participating in the initial meeting.

Without administrative support, the project will not succeed. The administrations of the sponsoring groups have responsibility for establishing the project's administrative structure. These administrations must also engage the interest of their respective staffs. The staffs will most likely adopt the attitudes of the administration in committing time, energy and enthusiasm to making the project an integral part of a library and/or a literacy agency's program. The presence of the administration, board and trustees demonstrates their support of the program. But just as importantly the meeting provides the librarians and other literacy workers with insight into the tutors/learners' desire to be listened to and to let their needs be known.

It's also an exciting, exhilarating experience.

Other Meetings: Involvement between the writers and their readers and library personnel must continue after the initial group meeting. This involvement may be direct, or it might be mediated by the LLC. Of course, it may be some of each depending on the needs of the writer and the judgment of the LLC.

Editing meetings are held to provide writers with more information about their readers and to allow readers an even more informal, less public, forum for discussing what they want to read and how the manuscripts are meeting their needs. The LLC has to decide which of the combinations of writer/tutor/learners should be at each meeting.

As LLC, have tutors/learners (3 or 4 pairs) go over drafts with a humanist. Emphasize to the tutors/learners that this is a first draft and that the humanist expects to rewrite several times. Stress that writing is difficult and that the humanist needs frank comments from the tutor/learner teams. Three outspoken tutor/learner teams are enough for this meeting. The LLC or one of the editors should conduct the meeting.

The humanist should have a piece of writing ready which can stand on its own, i.e. not one from the middle of a story. In testing the learner's response, the humanist should not be in the position of saying (even legitimately), "Yes, but this is explained earlier." The humanist might be explaining away some

point which would be problematic even with the previous material.

Experience in the second year of the NEH/LVA/Library project demonstrates that this meeting and presentation of a portion of the manuscript is one of the quickest ways to have the humanists realize at what level they need to write. These meetings are especially helpful if the initial group meeting has not included some reading demonstrations by learners.

An important variation of this small group meeting is to have one humanist meet with one tutor/learner team and first observe a lesson and then present some of the proposed manuscript to the learner. Again, it is important to ask an outspoken learner for help in this small group setting. All the humanists in the NEH/LVA/Library project who found themselves in these situations reported that their writing changed dramatically. This was evidenced in their manuscripts. The first drafts of the humanists' second books were much better and closer to final text than even the second and third drafts of their first books. This improvement demonstrates that the humanists are learning a skill — that of writing for the adult new readers. It also demonstrates that the more contact they have with their readers the better position they will be in to fill their *readers'* needs for thought-provoking, easily read stories, poems, plays and essays.

WRITING

The writing workshop gives the humanists the principles of writing for the adult new reader. Contact with learners, tutors and others involved in the local literacy effort gives the humanists a human context for the level at which they will be writing and for the content of those writings. But the writing is done alone. All the LLC can do along the way is to provide encouragement and advice and additional contact with learners and tutors.

The LLC will give the writers both the time line for the project and the time line for their deadlines — originals, rewrites, and final copy. The writers are responsible for meeting the deadlines.

A chart of the time line for an 18-month project follows.

Given that many of the writers will be tied to a September to May university or college calendar as are most literacy programs, consider beginning to search for humanists in March, training in March-April; the initial meeting in April-May; the smaller meetings beginning in May and writing the first manuscript in June and July; editing and revision in August, with final typing for test-use by tutor/learner teams beginning in September-October and continuing for 6 months.

The second manuscript would be started in August-September, with additional small meetings on that manuscript held in September-October; writing in October-November; editing and revision in November-December, typing final copy in January with the tutors/learners getting the books in January-February for test-use until June.

The first manuscripts should be revised, if necessary, according to the comments of the tutor/learner teams who tested them and then duplicated for the permanent collection and/or sold to a publisher for wider dissemination. The same should be done at the end of the test period for the second manuscript.

Writing might continue if: 1) the project continues and the humanists first trained are successful at writing for adult new readers, or 2) as happened in the NEH/LVA/Library project, the writers decide they wish to continue writing for this market, seeking their own publishers, or 3) the project continues and new humanist-writers are trained.

EDITING

Editing materials for the adult new reader both continues the writers' training and provides the more traditional check of the manuscripts for organiza-

Overall Timeline: NEH/Library/LVA Materials Development Project

ACTIVITY	MONTHS OF PROJECT																	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1. Library Commitment: Library-Literacy Coordinator named by library/literacy Administration	X																	
2. LLC to select area in the humanities, and two humanists; to orient humanists to literacy problem and low reading level materials; and to involve editing committee, tutors and learners.		X	X															
3. Humanists to read low level (1-4 grade) adult materials, begin research on topics, draft a few pages of manuscript according to principles given			X	X														
4. LLC to conduct writer workshop for both humanists			X															
5. Humanists to attend writers workshop session			X															
6. Humanists to meet with leaners/tutors, et al			X		X													
a. LLC set one meeting to be held by end of month 3																		
b. LLC set other editing meeting(s) by mid-month 5																		
7. Humanists to writer first mansucript, submit to LLC by mid-month 5				X	X													
8. LLC and editing committee to give preliminary edit to manuscripts by end of month 5 and return to and confer with writers (humanists)					X													
9. Writers to revise and have scripts in to LLC office by end month 6, earlier if possible						X												
10. LLC to give final editing, production to first manuscript.							X											
11. Optional Group meeting of tutor/learner pairs, humanists and LLC, to ortientation and use of the books; distribute books for testing							X			X								
12. Writers write second manuscript; submit to LLC by end of month 8, meet with few tutor/learner pairs for editing as necessary, rewrite as necessary; script by end of month 9.								X	X									
13. LLC (and committee) give preliminary editing to scripts two weeks after initial submission. Return to writers with comments.								X		X								
14. Writers revise and send to LLC by end of month 10.										X								
15. LLC give final editing, production, to second manuscripts.										X	X							
16. Participating tutors/learners to receive material for use (testing) in regular tutorial program-approximately 2-3 weeks after submitting.											X					X		
17. Test instrument returned to LLC.												X				X		
18. LLC compile data from testing instruments for final editing with editing committee.													X				X	
19. LLC and Editing Committee to make final decision for publication (selection, format, number) and distribution.														X			X	
20. LLC contact publishers, printer.													X				X	
21. Evaluate project. Begin again.																		X
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

tion, completeness and clarity.

As you continue the writers' training, deal with the specific needs of the adult new literate reader. That is, stress simplicity of syntax, use of familiar words, repetition of unfamiliar words, inclusion of one point or issue per chapter or story. Also stress the need for the material to tie-in with the learners' interests and lives.

TRAINING FOR EDITORS

As LLC, you will need to review with the members of the editing committee the two types of editing they are to do: First editing on original manuscript making general comments; second (and additional) editing on revised manuscripts for final changes.

Stress the following major points to the editors:
It is the editor's responsibility to

- Make the final books as useful as possible to the adult new reader;
- Preserve the writer's ideas and help the writers understand what is needed to reach the reading level of their audience;
- Cut and change vocabulary and sentence structure whenever that change will aid in meeting the responsibility to the adult new reader.

Then review the following section on Procedures for Editing and also go through the materials contained in the section on Training Writers, discussing the principles of writing by which to judge manuscripts. The editing committee members might also work through the workshop exercises, discussing how they would have edited the material.

PROCEDURE FOR EDITING

Writing for the adult new literate involves even more re-writing than professional journal writing does. However, let the writer do the re-writing. As editor-teachers, your tendency is to re-write whole passages for the writers especially on the first chapters of the first scripts received. THIS SHOULD NOT BE DONE! Rather, extensively edit an illustrative part of the draft, comment on the types of changes needed on the balance of the draft and discuss both with the writer. Do not forget to point out the draft's strong points.

Writers will most likely want to include too much. In such cases, they need to be reminded who their audience is: The audience is made up of people who are learning to read, people who are perhaps at a decoding stage and are hindered from understanding a position or an argument if the sentence structure or plot line is too complex.

Generally, professionals' respect for specialized knowledge in general and their belief in themselves as potential learners allows for a low-ego involvement in the first drafts or so of the writing. They want to be writers for this specialized audience, and they see their editor as the one who can supply them with specialized knowledge. You can take advantage of this and be honest in your evaluation of changes needed in manuscripts while at the same time not being so overwhelmingly negative that they never want to start a re-write.

In summary, preliminary editing includes reading the manuscript, noting:

1) its organization and development of ideas;
2) its complexity of syntax (adjectives, adverbs, and the verb "to be" weaken writing; avoid passive);
3) its word choice (is there a simpler yet adult word?);
4) its word repetition (repetition of unfamiliar, necessary, technical vocabulary);
5) its tone (egalitarian, not superior to the reader);
6) its style (informal and direct).

After noting these points on the manuscript, go over an illustrative portion with the writer in detail and then allow the writer to rewrite and then submit the rewritten manuscript for final editing.

Again, for those who have never done editing before, re-read the section on Writing for the Adult New Reader, remember who comprises the audience and use common sense in making judgments. You do not need to rewrite material; you do need to provide guidelines to the humanists to turn them into writers for adult new readers.

FINAL EDITING

After the writers have revised the first drafts, the manuscripts are ready for final editing. The most common weakness of first manuscripts is that they have too much in them. This needlessly complicates plot, lengthens the story and generally weakens the book.

As editor, keep in mind the story line of a manuscript and cut ruthlessly any material which does not add directly to the development of the story or essay. This means cutting out extraneous words, phrases, sentences or whole paragraphs. This cutting will tighten the story line, keeping it moving and the reader involved.

As editor, also keep in mind that vocabulary and syntax must be simple, that connectives need to be overt and that the stories or chapters must be kept short.

After final editing by the LLC/editing committee, the manuscripts are ready for final typing and test-use by selected tutor/learner teams.

TESTING, EVALUATING AS EDITING

The manuscripts undergo evaluation at several points in their development. First, the humanists must learn the principles for writing at the beginning level in order to develop their own skills at self-editing. They also meet with the tutors/learners to have their suggested topics evaluated by potential readers. They evaluate drafts and re-write them. These drafts are submitted to the LLC who has final editing responsibility but who may choose to appoint an editorial committee. The members of such a committee evaluate the manuscripts for clarity, organization, word usage, interest and concreteness of expression. They return the manuscript to the LLC who comments to the humanist.

This is the preliminary evaluation and is designed to guide the writers, who then rewrite the manuscript and re-submit it to the LLC or the editorial committee for further editing.

After further editing and/or rewriting, a more formal evaluation is necessary to create the best humanities materials possible. The materials must be used by the tutor/learner teams. They must comment as to usefulness and enjoyment as instructional materials. You might use the manuscript questionnaire as developed during the 1980-81 NEH/LVA/Library project (see Appendix C). These questionnaires proved to be simple, easy and quickly answered, yet they allowed comparison of various books and decisions to which ones were the most popular, easiest to read and/or the most helpful for teaching. However, you may wish to develop more open-ended questionnaires for getting more discursive comments.

This formal evaluation is actually editing by the tutors and learners. It will either validate your editing judgment as to the readability of the materials or show where further editing should take place before reproducing the manuscripts in a more permanent form as actual books for your program's use. This final testing will help you decide which if any of the materials you might publish for wider distribution, attempt to sell to a trade publisher, or quietly abandon.

PREPARING A MANUSCRIPT FOR USE

We have assumed throughout the process that the materials written by the humanists, edited by the LLC and others, and informally commented on by the learners and tutors, will be tested by the learners and tutors before being produced in their final form.

Depending on resources, there may be little difference in form/layout between the manuscripts produced for limited testing distribution and the layout for a more permanent, more widely distributed book.

The suggested format for test-use manuscripts will also serve as final manuscript format should you decide to submit the tested materials to a trade publisher.

The format used by NEH/LVA/Library project was: 8½x11", 3-hole punched for ring or brass fastener binding. This is the least expensive form. It allows the tutor to give the learner each story or chapter as it is being studied, thus building a book, showing concrete progress. The materials which are too difficult for the learner at this time could be deleted or held for future lessons. Also the books open flat. This makes it easier for two people to work with them.

The manuscript questionnaire, which reports to the LLC and the editing committee the usefulness of the stories for instruction and recreational reading, are "bound" into the manuscripts following each story or essay. They can be easily removed without destroying the books and returned to the LLC when completed.

The type must be large and clear. LVA used IBM Selectric Element Presentor Orator 10. The text was double-spaced with 2 to 3 page chapters.

Art work would add to the attractiveness of the manuscript if it is well done. If the manuscripts are to be copied or offset, you could use pen and ink line drawings or black and white photographs. A detailed discussion of the standards and preparation of artwork is beyond the scope of this handbook. A good discussion for the novice can be found in Mark Beach's *Editing Your Newsletter, a Guide to Writing, Design and Production.*

Begin each story or essay on a right hand page, allowing 1¼" for bottom and the same on the binding or inside margin of each page. LVA used ¾" margins on the remaining two sides in order to provide an open, uncrowded feeling to the page.

The questionnaires are placed directly after the story to which they refer. Because they are not a permanent part of the book, even at the testing stage, they should not be numbered. Thus, once they are removed, the numbering will still be consecutive throughout the book.

Materials typed with carbon ribbon on non-erasable stock will reproduce best. And it is imperative that you have clear, readable materials for the learners to use.

For test-use, the stories from each writer's manuscript could be bound into one volume. Thus, all stories at a given reading level, dealing generally with one topic, could be bound together. The writer's second manuscript, at another level would be bound as a second volume. This is less expensive than treating each story or a few stories as individual volumes. However, after the test-use, printing individual stories and essays as individual volumes may be the most useful for the library-literacy collection.

TO REVIEW:

After the materials have been edited, the writers have rewritten the materials, and the LLC has given final approval, they must be reproduced in a manuscript which is well laid-out with clear, crisp type and uncluttered pages. These manuscripts are to be used, tested and evaluated by selected tutor/learner teams. They will answer questions (See Appendix C) as to how they used the materials and what they thought of each story. One might also ask

them to make comments or changes right on their copies of the manuscripts if they feel strongly about a particular change.

The next section of the handbook deals with the test-use of manuscripts.

TESTING / REVISING THE MANUSCRIPTS

As stated in the "Evaluation as Testing" above, test the scripts with tutors and learners in tutorial situations for final editing and for final selection of those to be printed.

The purpose of the testing is to see if specific stories can be used as instructional material and are enjoyed by the adult new reader.

When testing the materials, the tutors could use them during class time in any of the following ways:

As a source for:

- Phonics
- Words in patterns
- Sight words

Or the material could be:

- Read to the learner
- Used to stimulate discussion
- Used to stimulate learner's writing

Or the learner could read on his/her own,
Or the learner and tutor could read them together.

These, you will note, are the ways in which tutoring is done with any type of material.* The only difference between the use of the testing material and the use of any other material is that (1) the tutor will have a time limit of 6 months to include the material as part of each lesson and (2) the tutor will be asked to complete a short questionnaire (see Appendix C for model) for each story begun. These questionnaires along with discursive comments on specific manuscripts will be used by you and the editing committee to decide which of the materials should be published for permanent inclusion in the library's literacy collection. This is also the point at which you and the editing committee decide to pursue publication of any manuscripts by a trade or textbook publisher (see section on **Publishing**).

*For further information on tutoring on a one-to-one basis, see TUTOR by Ruth J. Colvin and Jane Root, Ph.D., or contact LVA for information on establishing a locally based tutorial program.

PROCEDURE

As LLC, distribute the reproduced manuscripts to the tutor/learner teams; they apply any of the basic read/learning techniques deemed appropriate by the individual tutors. They report back on a questionnaire (see Appendix C) as to how they used the material and their opinion of it. Collect this information and use it in revising materials if necessary prior to further publication.

Experience has shown that you must keep in contact with the tutors as materials are being used. This contact serves to impress upon the tutors the importance of their part in the project and also gives the tutors an opportunity to ask questions.

The number of tutor/learner teams selected to test the manuscripts by using them will depend on the number of tutor/learner teams in the program, as well as the amount of money available for reproducing the manuscripts. Keep in mind the need to insure that a variety of learners try the books. Be sure to use no fewer than five tutor/learner teams. However, up to twenty tutor/learner teams are a manageable number for the first test-use of the manuscripts.

How you select the teams will depend on the number you have to work with. You may want to use all the tutor/learner teams. You may want to select only those you expect to be in the program for at least six months; or you may want to select only those teams in which the tutor can be relied upon to use

and report on use of the manuscripts. In any case, the selection will be as individual as the program and should be aimed at creating the best humanities materials possible, first for local use and then for wider dissemination.

Once the manuscripts have been tested by tutor/learner teams, been revised as needed, and received their final editing, they are ready to be printed in any form that taste and finances dictate. The program now has locally written and produced books which can be sold and/or provided free to the library/literacy program and to others.

PUBLISHING

Once the books are written, edited, tested and reproduced for local use, the LLC and the sponsoring group(s) may wish to pursue publishing the books so that a wider audience may be reached and some of the project cost recovered.

If the writers have written-for-hire, then the manuscripts' copyrights belong to the library or to the literacy program depending on the original agreements between the writers and the sponsoring group(s).

As stated above, another possible way in which ownership might be dealt with is to have the humanists volunteer their services in return for being trained to write for the adult new reader and having their materials edited and tested. They could retain the rights and then negotiate with a publishers for sale or royalty.

The question of ownership should be settled at the time the humanist agrees to write for the project.

Literacy Volunteers of America is interested in receiving tested manuscripts developed by groups under this process. It would act as agent in contacting a publisher if the materials were judged suitable.

The owner of the materials rights may wish to deal directly with a publishing company. Lists of such companies can be found in bibliographies of reading materials for the adult new reader such as LVA's *Bibliography of Basic Materials: Reading, English Second Language, Humanities* by Barbara J. MacDonald or the Free Library of Philadelphia *Reader Development Bibliography* by Melissa Forinash Buckingham.

COSTS AND FUNDING

COSTS

The chart of roles and cost in terms of time on the following page allows you to compute the approximate cost of this project for a specific program.

Costs will depend on how many of the duties will be done by volunteers, how many of the materials and services can be covered by in-kind donations, and for what compensation the humanist-writers are to write.

The experience of the various libraries in the two year NEH/LVA/Library project supports the fact that volunteers can fill all the roles. The role which was not filled by a volunteer at one or another of the libraries for this project was that of writer. However, at least two of the humanist-writers have continued writing for this audience, one other was hired by the library and one library is planning to continue the project and seek humanists to volunteer their talents in return for training and a chance to sell the resulting materials.

In addition to personnel costs, materials reproduction and incidental costs such as phone and mail will come to about $300 for 5 copies of four 30-page books.

FUNDING

Funds for the project can come from community service organizations, church groups, Friends of Libraries, local foundations and state Humanities grants. Do not overlook in-kind donations for items such as manuscript reproduction (duplication), typing, space for meetings, and work space for the LLC. These might come from the library, the literacy program and local businesses such as print shops, law offices, and banks. Ask the members of the library and literacy programs' boards of directors or trustees for help and contacts with possible funding sources.

The costs and funding of the projects vary with the individual character of the library/literacy programs which initiate it. Only by carefully analyzing your resources (paid staff, volunteer staff, materials, in-kind donations) and balancing them against the great need and the potential widespread effect of the material can a decision be made to undertake the exciting humanities materials creation project.

Literacy-Library-Humanities Materials Creation Project

Personnel (role)	Responsibilities/Duties	time/hours	remuneration	source of funds
Library-Literacy Coordinator duties may be delegated to (volunteer) staff or material development project Important to involve as many qualified people as are available, LCC to coordinate, initiate	Represent project to public Select Editing Contact and final selection of Humanists Training of Humanists as writers Arrange meetings: Humanists/Tutors/Learners Oversee production, distribution of manuscripts Seek funding Make progress reports to administration, funders	2 5 5-10 10 2 7-10 10 3		
Editing Committee three members, former or advanced learner, tutor, someone with editing experience, literacy experience	Evaluating manuscripts Editing of manuscripts, to be returned to LLC who will contact Humanists Work with Humanists, directly	2 10/manuscript 4		
Humanists Volunteers working for royalties, for chance to learn skill of writing for adult new reader, chance to have materials tested OR Writers for hire Gratuity for group meeting	Attend group meeting to explain field of study to learners/tutors, to find out what learners/tutors want to read Work with small groups (learners/tutors) on editing, evaluating manuscripts as writing Attend Writer's Workshop Write two manuscripts, 40 pages each one on 1-2 level, one on 3-4 level Rewrite manuscripts as needed, LLC and Editing Board requirements	3 4 6-8 8-15/manuscript 10/manuscripts		
Tutors Usually trained volunteers Literacy Volunteer of America, Inc.	Attend group meetings, encourage learners to attend Use manuscripts as instructional, recreational materials Respond to short Questionnaire re: Stories/essays/poems usefulness in literacy program for adults Participate in editing meetings as asked	3 48 ½hr lesson 1-2 1-2		
Learners Volunteers: want to learn to read; may need to be convinced they have ideas to offer	Attend meetings, talk with Humanists Suggest changes in manuscripts Use manuscripts in tutoring sessions	2 48 ½hr lessons		

CONCLUSION

Providing stories, poems/essays for tutor/learner teams is the main point of the project. If the leaners like the books, then they will want to read more and reading is closer to being habitual.

However, in addition to being used by tutors/learners as instructional and leisure reading, the finished books can be used in other ways to insure their reaching as many tutors/learners as possible.

The Library and the Library programs could:

1) build their low reading level materials collections;
2) demonstrate the materials to adult basic education programs. This might lead to a cooperative ventures;
3) exchange their materials creation projects, providing wider circulation of the materials;
4) sell the book copyrights to a publisher providing wider circulation of the materials.

The project itself has public relations potential for both the library and the cause of literacy education. The library-literacy programs could:

1) Issue news releases at the beginning of the project explaining the need for humanities materials and the problem of illiteracy;
2) Hold a "Meet the Authors" evening at the close of the project. This could be a fund-raising event.
3) Present the completed books as an example of a successful humanities for the adult new reader project in order to raise funds to continue to produce more books;
4) Have a display of the materials at the library with appropriate news releases sent to the media;
5) Have a local television presentation involving the writers and others from the project.

Once distributed, these books will provide the thought-provoking, easily-read materials that so many desperately need.

This initial project can grow into a source of reading options long denied the adult new reader.

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Appendix A
Administrative Materials

Literacy-Library-Humanities Materials Creation Project

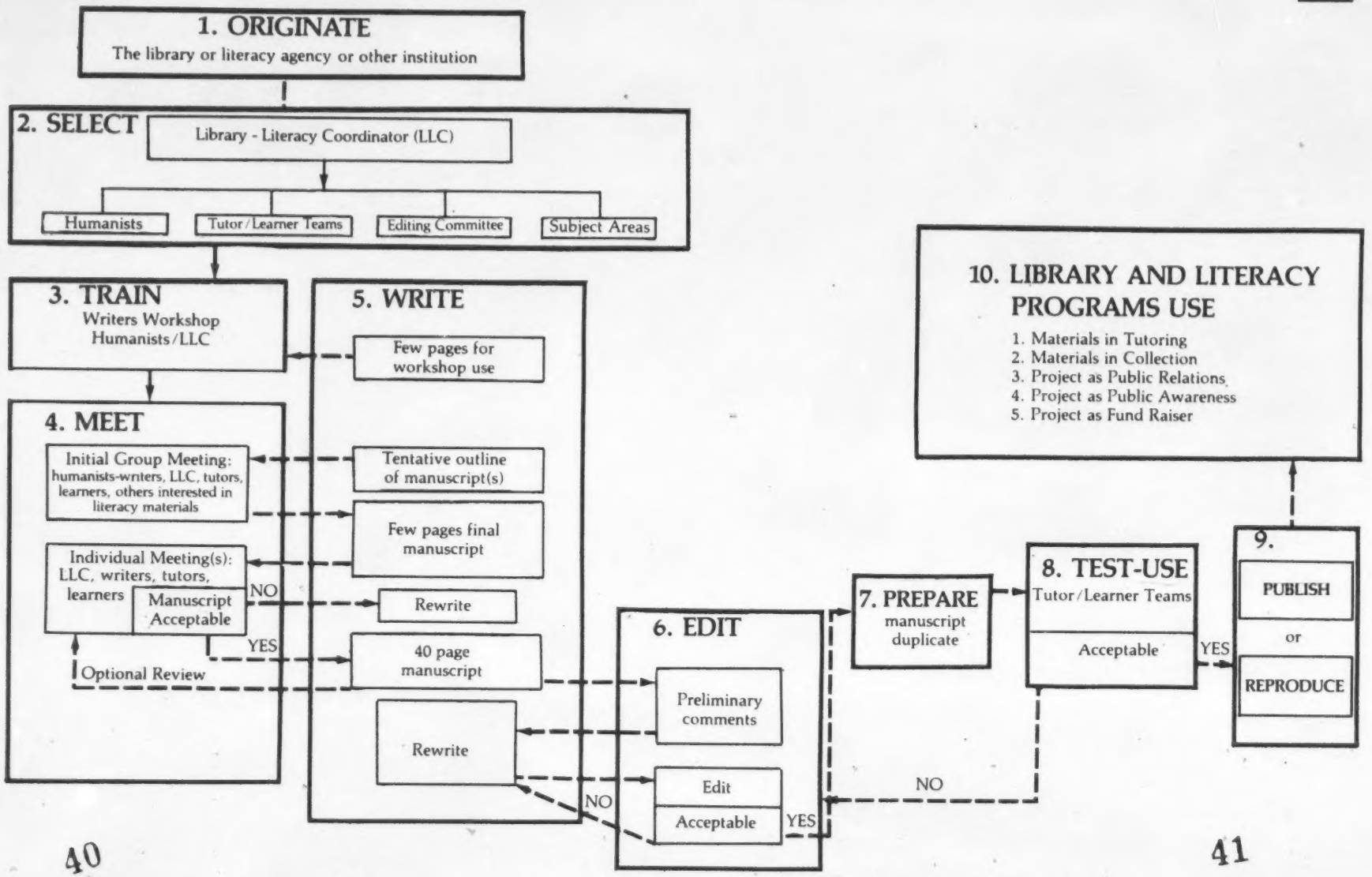
Personnel (role)	Responsibilities/Duties	time/hours	remuneration	source of funds
Library-Literacy Coordinator duties may be delegated to (volunteer) staff or material development project Important to involve as many qualified people as are available, LCC to coordinate, initiate	Represent project to public Select Editing Contact and final selection of Humanists Training of Humanists as writers Arrange meetings: Humanists/Tutors/Learners Oversee production, distribution of manuscripts Seek funding Make progress reports to administration, funders	2 5 5-10 10 2 7-10 10 3		
Editing Committee three members, former or advanced learner, tutor, someone with editing experience, literacy experience	Evaluating manuscripts Editing of manuscripts, to be returned to LLC who will contact Humanists Work with Humanists, directly	2 10/manuscript 4		
Humanists Volunteers working for royalties, for chance to learn skill of writing for adult new reader, chance to have materials tested OR Writers for hire Gratuity for group meeting	Attend group meeting to explain field of study to learners/tutors, to find out what learners/tutors want to read Work with small groups (learners/tutors) on editing, evaluating manuscripts as writing Attend Writer's Workshop Write two manuscripts, 40 pages each one on 1-2 level, one on 3-4 level Rewrite manuscripts as needed, LLC and Editing Board requirements	3 4 6-8 8-15/manuscript 10/manuscripts		
Tutors Usually trained volunteers Literacy Volunteer of America, Inc.	Attend group meetings, encourage learners to attend Use manuscripts as instructional, recreational materials Respond to short Questionnaire re: Stories/essays/poems usefulness in literacy program for adults Participate in editing meetings as asked	3 48 ½hr lesson 1-2 1-2		
Learners Volunteers: want to learn to read; may need to be convinced they have ideas to offer	Attend meetings, talk with Humanists Suggest changes in manuscripts Use manuscripts in tutoring sessions	2 48 ½hr lessons		

Overall Timeline: NEH/Library/LVA Materials Development Project

ACTIVITY	MONTHS OF PROJECT																	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1. Library Commitment: Library-Literacy Coordinator named by library/literacy Administration	X																	
2. LLC to select area in the humanities, and two humanists; to orient humanists to literacy problem and low reading level materials; and to involve editing committee, tutors and learners.		X	X															
3. Humanists to read low level (1-4 grade) adult materials, begin research on topics, draft a few pages of manuscript according to principles given			X	X														
4. LLC to conduct writer workshop for both humanists			X															
5. Humanists to attend writers workshop session			X															
6. Humanists to meet with leaners/tutors, et al																		
a. LLC set one meeting to be held by end of month 3			X		X													
b. LLC set other editing meeting(s) by mid-month 5																		
7. Humanists to writer first mansucript, submit to LLC by mid-month 5				X	X													
8. LLC and editing committee to give preliminary edit to manuscripts by end of month 5 and return to and confer with writers (humanists)					X													
9. Writers to revise and have scripts in to LLC office by end month 6, earlier if possible						X												
10. LLC to give final editing, production to first manuscript.							X											
11. Optional Group meeting of tutor/learner pairs, humanists and LLC, to ortientation and use of the books; distribute books for testing							X			X								
12. Writers write second manuscript; submit to LLC by end of month 8, meet with few tutor/learner pairs for editing as necessary, rewrite as necessary; script by end of month 9.								X	X									
13. LLC (and committee) give preliminary editing to scripts two weeks after initial submission. Return to writers with comments.								X		X								
14. Writers revise and send to LLC by end of month 10.										X								
15. LLC give final editing, production, to second manuscripts.										X	X							
16. Participating tutors/learners to receive material for use (testing) in regular tutorial program-approximately 2-3 weeks after submitting.											X					X		
17. Test instrument returned to LLC.												X				X		
18. LLC compile data from testing instruments for final editing with editing committee.													X				X	
19. LLC and Editing Committee to make final decision for publication (selection, format, number) and distribution.														X			X	
20. LLC contact publishers, printer.													X				X	
21. Evaluate project. Begin again.																		X
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18

THINKING IS A BASIC SKILL

Creating Humanities Materials for the Adult New Reader: The Process



A-3

SAMPLE AGREEMENTS*

AGREEMENT BETWEEN LIBRARY AND LITERACY PROGRAMS

Activities, Monies, or Service In-Kind:	**Provided by:**
1) Place for initial meeting	
2) Office space for LLC	
3) Places for smaller, editing meetings	
4) Training of tutors (most likely to have taken place by the time the Project begins).	
5) Typing help for use-test version of manuscript	
6) Duplication of use-test manuscripts	
7) Final printing of limited copies of books	
8) Names of tutor/learner pairs to participate	
9) Draw up budget	
10) Seek funding	
11) Draw up Project timeline	
12) Hire LLC	

(Signed by Library Director) (Signed by Literacy Director)

_____ _____

*These are only models and will need to be adapted to local conditions

JOB DESCRIPTION: Library-Literacy Coordinator

(When signed becomes agreement)

The Library-Literacy Coordinator agrees to:

1. Select the humanists/writers — might be in consultation with tutors.
2. Decide on the subject area and assign reading levels to the manuscripts to be written — might be in consultation with tutors.
3. Train the humanists/writers to write for the adult new reader.
4. Seek funding or in-kind services for the various activities of processing and reproducing the manuscripts. The LLC will also make any reports necessary to donors, library and literacy administrators.
5. Select the tutor-learner pairs to use-test the manuscripts prior to their final revision and reproduction as books.
6. Select the editing committee which will edit the materials and making suggestions to the writers. The LLC has final responsibility for editing the material.

(Signed by LLC)

_____

_____Date

(Signed by Library Representative)

_____

_____Date

(Signed by Literacy Program Representative)

_____

_____Date

JOB DESCRIPTION: Humanist-Writer

(signed/dated becomes agreement)

The writer agrees to:

1. Attend a Writer's Workshop given by the LLC.
2. Attend an initial meeting of tutors, learners, other literacy workers, library people and others, such as trustees and board members interested in literacy and materials creation;
3. Talk to the audience about their humanities fields and tell them what they could write about. They are to encourage the learners to discuss what they want to read about in the humanist's subject area.
4. Write a few pages of a first draft to be tested at meetings with a few tutor-learner pairs prior to writing a whole first draft manuscript.
5. Meet with a few tutor-learner pairs to discuss the first draft; listen to learners read the first draft; plan the revision of the total manuscript accordingly.
6. Observe a tutoring session.
7. Write two 40-page manuscripts at the reading level designated by the LLC.
8. Meet deadlines for drafts, for meetings with tutor-learner pairs, for rewrites and final deadlines.
9. Rewrite manuscript until deemed acceptable by LLC.

Supervision: Responsible to LLC

Remuneration: Volunteer/training/or $_____ per manuscript/$_____ for meetings

(Signed by Humanist-Writer)

_____

_____Date

(Signed by LLC)

_____

_____Date

JOB DESCRIPTION: Editor

The Editor agrees to:

1. Read the original manuscripts and comment on them as to changes to be made.
2. Read the re-written manuscripts, making actual changes to make the reading level and style appropriate for the adult new reader.
3. Give a final editing to the manuscript prior to its final typing for test-use by the selected tutor/learner pairs.
4. Report to the LLC.
5. Teach the writing workshop if the LLC of a given project wishes to delegate this role.
6. Take responsibility for convening the editing committee and communicating their actions to the writers (or to the LLC if the LLC is the one who taught the writing workshop).

Supervision: Responsible to LLC

Remuneration: Volunteer — training/experience

(signed by Editor) (Signed by LLC)

_____ _____

_____Date _____Date

JOB DESCRIPTION: Editing Committee Member

The Editing Committee Member agrees to:

1. Read the original manuscripts and comment on them as to changes to be made.
2. Read the re-written manuscripts, making actual changes to make the reading level and style appropriate for the adult new reader.
3. Give a final editing to the manuscript prior to its final typing for test-use by the selected tutor/learner pairs.
4. Report to the LLC or to the person the LLC has designated Editor for the Project.

Supervision: Responsible to Editor (if any) or LLC

Remuneration: Volunteer

(Signed by Editing Committee Member) (Signed by LLC)

_____ _____

_____Date _____

Appendix A
Administrative Materials

TUTOR AGREEMENT

The tutor agrees to:

1. Attend an initial group meeting and encourage the learner to take part in the discussion of material they want to read about.
2. Attend at least two additional meetings with the humanists to comment on draft materials.
3. Allow the humanist to observe a tutoring session.
4. Use the books once they have been edited and are in final typed manuscript form as part of their regular lesson for six months.
5. Answer a short questionnaire indicating the degree of interest and usefulness for instruction and leisure reading of each book or story.

Supervisor: Responsible to LLC

Remuneration: Use of the book

(signed by tutor) (signed by LLC)

_____ _____

_____Date _____Date

LEARNER AGREEMENT

The learner agrees to:

1. Attend an initial group meeting and take part in the discussion telling the humanist what he/she would like to read.
2. Attend at least two additional meetings with the humanists to comment on draft materials.
3. Allow the humanist to observe a tutoring session.
4. Use the books once they have been edited and are in final typed manuscript form as part of their regular lesson for six months.
5. Answer a short questionnaire indicating the degree of interest and usefulness for instruction and leisure reading of each book or story.
6. Comment on books for further editing if necessary.

Supervisor: Responsible to LLC

Remuneration: Use of the book

(signed by learner) (signed by LLC)

_____ _____

_____Date _____Date

Appendix B
Writing Workshop Materials

Workshop Handouts

1. Examples of writing to be edited
2. Edited version of same sample writing (See Appendix B)
3. Additional copies of writing principles (See Appendix B)
4. Schedule for the day
5. Names and addresses of those participating in the project
6. A list of deadlines (a timeline — See Appendix A)
7. A copy of the chapter on *Teaching Writing for the Adult New Reader*

Workshop Schedule

1. Introduction of participants
2. Orientation to the project
3. Presentation of local program, tutors, learners' descriptions
4. Presentation of needs of learners for materials. This should be done by an experience tutor.
5. Presentation of sample of existing materials
6. Presentation of principles — discussion
7. Individual work on sample manuscripts for editing and re-working
8. Break for lunch
9. Individual work on own manuscripts and on other writers' manuscripts in light of morning's discussion
10. Group work on each other's materials
11. Discussion of group meeting's purpose
12. Evaluation

GUIDELINES

For Writing:

The following guidelines were adapted from materials written by Kurt Vonnegut Jr., novelist, and Edward J. Thompson, editor, *Reader's Digest*, for International Paper Company; and Marion Van Horne, Intermedia; and from personal experience. There are other lists of principles available in English composition texts, but these are used because they are brief, clear, explicit, and they work.

1. FIND A SUBJECT YOU CARE ABOUT.

It's common sense: If you find a topic boring, that attitude will come across and probably bore your readers. But if you care about something and you want others to care about it too, your enthusiasm and genuineness will give life to your writing. Before beginning to write, list six specific ideas, beliefs or principles that you care about and want your readers to care about.

2. OUTLINE WHAT YOU WANT TO SAY.

Know where you want to begin and where you want to end before you begin to write.

Think about one of those things you care about. Form a specific theme you want to develop. Then list all the points you need to make. Put each point on a separate card. Sort the cards into piles, each pile containing related points. Arrange the *piles* of cards into sequence according to a logical, understandable ordering.

Then *within* each pile, sequence the cards in a logical understandable order. You may find that each pile will represent a paragraph or a whole one-to-three page chapter or essay in the low reading level humanities material you are writing.

3. START WHERE YOUR READERS ARE.

You are writing for adults yet they have very limited knowledge of your subject. This means you should begin with a concrete, everyday situation and expand on that. One of the best devices is to begin with a dialogue and set up a vignette in which the value, question or fact comes up in the action portrayed. Or you might connect your subject with a recent news story, something which illustrates your point, and is already familiar. In any case, remember your main purpose is to explain something, not show how smart you are.

4. INDIVIDUALIZE YOUR APPROACH.

Probably the main question readers ask is "What has all this to do with me?" They should get their answer quickly. They must feel that this information ties in with their *own* needs and their *own* interests.

Individualization is especially important if you want your reader to act. Use examples and illustrations, personal pronouns and familiar words to make the information more stirring and concrete.

5. MAKE YOUR WRITING PERSONAL.

Use direct address whenever possible. This will make your writing interesting and more easily understood. This can also be done by using many personal pronouns and proper nouns.

6. KEEP YOUR WRITING SIMPLE. AVOID JARGON. USE FAMILIAR WORD COMBINATIONS.

These injunctions all point out that you want to communicate something to your readers and that elaborate, specialized words and syntax won't accomplish it. Vonnegut points to Shakespeare's "to be or not to be" and the Biblical "In the beginning God created the heavens and the earth." Thompson points to F.D. Roosevelt's rewriting of "We are endeavoring to construct a more inclusive society" to "We're going to make a country in which no one is left out."

7. USE EASY WORDS.

It is nice to show that you know all sorts of delicate nuances in the language, but in most cases this is unnecessary. Use words that are simple and familiar. Writing simply, however, does not mean talking down to your readers. Rather, it means making your reader's job as easy as possible. Your job is to express ideas rather than to impress people with the size of your vocabulary.

8. USE CONCRETE WORDS AND PHRASES.

The poet Horace wrote this way. He did not speak of love, *but of a particular girl.* He did not speak of the austere life of old Italy, but *of sons carrying firewood.* He did not speak of tranquility but *of sheep at a river bank without a breath of wind.*

9. USE ACTIVE VERBS.

This will make your sentences move and give action and direction to your writing. Whenever possible avoid the use of all forms of the verb "to be" (i.e. is, are, was, were, etc.) This is the weakest verb in the English language for it says nothing of itself. All it does is join two ideas together with colorless glue. *"There are over 23 million adults in the U.S.A. who cannot read"* vs. *"Over 23 million adults in the U.S.A. cannot read."*

10. USE ADJECTIVES AND ADVERBS SPARINGLY.

Most adjectives and adverbs weaken a sentence. Sometimes they are needed to complete a meaning, but they should always be used with discretion. Adjectives and adverbs can be reduced by choosing nouns so carefully that they need little auxiliary help to convey your meaning.

11. DEFINE TECHNICAL TERMS AND SPECIALIZED WORDS.

To guarantee understanding, all such terms should be put across by build-up, explanation, repetition, emphasis. New terms should be carefully introduced by using them in conjunction with familiar ideas.

12. USE ONE IDEA PER SENTENCE.

The dictionary defines a sentence as a group of words conveying a complete thought. Too many ideas per sentence is like taking too many mouthfuls of food. The reader gets mental indigestion. When in doubt about a sentence, break your idea into two or three more sentences. View your sentence structure with the eye of your readers. They do not want to get lost in a labyrinth of words. Nor do they want to be rushed through sentences of only three or four words. The average sentence should be short, under twelve words if possible. However, a series of 10-word sentences can be as dull as long ones. Variety is needed for a change of reading pace.

13. STICK TO THE POINT. SAY EXACTLY WHAT YOU MEAN TO SAY — BUT NO MORE THAN THAT.

You will be tempted to add details, to elaborate. Your outline will help here. If you want to add, see if it's in your outline. If not, should it be added? If you're getting off the track, throw it out or save it for another story. Be especially suspicious of the more beloved of your sentences. They are the prime candidates for deletion.

14. USE OVERT CONNECTIVES.

Although the use of connectives such as "but", "or", "and", "therefore" will make sentences longer, their use helps new readers in following the flow of a written argument.

15. LINK PARAGRAPHS TOGETHER.

Whether each paragraph is a single unit of thought or not, strive for an easy transition between paragraphs. Linking words often help here. There are many but the most common are: therefore, however, so, as a result, in conclusion.

Writing for the adult new reader calls for special attention to meaning and sentence structure. A simple and easy flow of related ideas using good transition is essential to easy reading.

For Judging a Manuscript

Here are some questions to ask yourself before and after writing your manuscript.

AUDIENCE AND PURPOSE

1. For whom is my material written?
2. What is its central idea? What are the main points I'm trying to get across?
3. What is my purpose in writing this manuscript?

LOGIC

1. Are the ideas presented in logical order? That is, can the reader follow me easily, step by step?
2. Have I used connecting words to carry my ideas forward?
3. Have I developed one main point per story?
4. Is each idea central to my main point?
5. Is each idea clearly developed and explained? Are there good transitions between different ideas?
6. Have I used enough explanatory material? Too much?

BREAKING UP OF MATERIAL

1. Are my sentences uncomplicated?
2. Are my paragraphs short?
3. Are important points emphasized sufficiently?

VOCABULARY

1. Have I used familiar words wherever possible?
2. Have I omitted unnecessary technical words?
3. Have I explained any needed technical language?
4. Have I repeated sufficiently any unfamiliar words?

INDIVIDUALIZATION

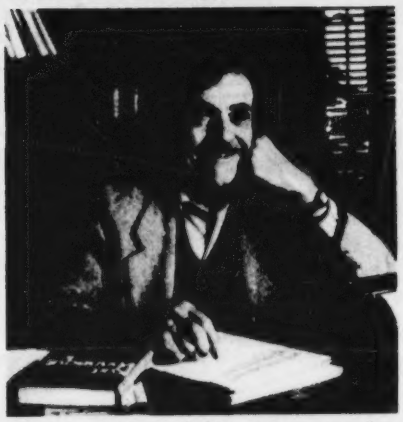
1. Does my writing have a warm, friendly tone?
2. Have I written in the way I would talk to somebody in informal conversation?
3. Are the problems or situations considered in terms of people rather than abstractions and technicalities?
4. Have I used concrete examples wherever I could?
5. Do I usually go from the specific to the general, rather than in the reverse order?

OVER-ALL VIEW

1. Does my material look like easy reading?
2. Does it satisfactorily explain to the reader what I wish to convey?
3. Will it leave the reader with the feeling: "I want to know more about this subject?"

How to write with style

By Kurt Vonnegut



International Paper asked Kurt Vonnegut, author of such novels as "Slaughterhouse-Five," "Jailbird" and "Cat's Cradle," to tell you how to put your style and personality into everything you write.

Newspaper reporters and technical writers are trained to reveal almost nothing about themselves in their writings. This makes them freaks in the world of writers, since almost all of the other ink-stained wretches in that world reveal a lot about themselves to readers. We call these revelations, accidental and intentional, elements of style.

These revelations tell us as readers what sort of person it is with whom we are spending time. Does the writer sound ignorant or informed, stupid or bright, crooked or honest, humorless or playful – ? And on and on.

Why should you examine your writing style with the idea of improving it? Do so as a mark of respect for your readers, whatever you're writing. If you scribble your thoughts any which way, your readers will surely feel that you care nothing about them. They will mark you down as an egomaniac or a chowderhead – or, worse, they will stop reading you.

The most damning revelation you can make about yourself is that you do not know what is interesting and what is not. Don't you yourself like or dislike writers mainly for what they choose to show you or make you think about? Did you ever admire an empty-headed writer for his or her mastery of the language? No.

So your own winning style must begin with ideas in your head.

1. Find a subject you care about

Find a subject you care about and which you in your heart feel others should care about. It is this genuine caring, and not your games with language, which will be the most compelling and seductive element in your style.

I am not urging you to write a novel, by the way – although I would not be sorry if you wrote one, provided you genuinely cared about something. A petition to the mayor about a pothole in front of your house or a love letter to the girl next door will do.

2. Do not ramble, though

I won't ramble on about that.

3. Keep it simple

As for your use of language: Remember that two great masters of language, William Shakespeare and James Joyce, wrote sentences which were almost childlike when their subjects were most profound. "To be or not to be?" asks Shakespeare's Hamlet. The longest word is three letters long. Joyce, when he was frisky, could put together a sentence as intricate and as glittering as a necklace for Cleopatra, but my favorite sentence in his short story "Eveline" is this one: "She was tired." At that point in the story, no other words could break the heart of a reader as those three words do.

Simplicity of language is not only reputable, but perhaps even sacred. The *Bible* opens with a sentence well within the writing skills of a lively fourteen-year-old: "In the beginning God created the heaven and the earth."

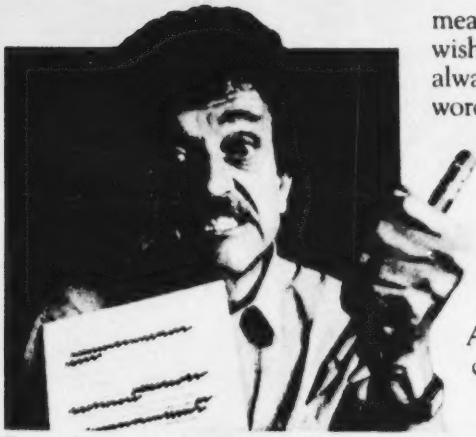
4. Have the guts to cut

It may be that you, too, are capable of making necklaces for Cleopatra, so to speak. But your eloquence should be the servant of the ideas in your head. Your rule might be this: If a sentence, no matter how excellent, does not illuminate your subject in some new and useful way, scratch it out.

5. Sound like yourself

The writing style which is most natural for you is bound to echo the speech you heard when a child. English was the novelist Joseph Conrad's third language, and much that seems piquant in his use of English was no doubt colored by his first language, which was Polish. And lucky indeed is the writer who has grown up in Ireland, for the English spoken there is so amusing and musical. I myself grew up in Indianapolis, where common speech sounds like a band saw cutting galvanized tin,

"Keep it simple. Shakespeare did, with Hamlet's famous soliloquy."



"Be merciless on yourself. If a sentence does not illuminate your subject in some new and useful way, scratch it out."

and employs a vocabulary as unornamental as a monkey wrench.

In some of the more remote hollows of Appalachia, children still grow up hearing songs and locutions of Elizabethan times. Yes, and many Americans grow up hearing a language other than English, or an English dialect a majority of Americans cannot understand.

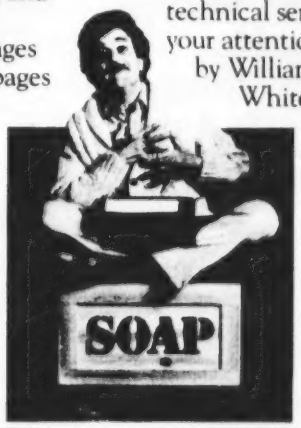
All these varieties of speech are beautiful, just as the varieties of butterflies are beautiful. No matter what your first language, you should treasure it all your life. If it happens not to be standard English, and if it shows itself when you write standard English, the result is usually delightful, like a very pretty girl with one eye that is green and one that is blue.

I myself find that I trust my own writing most, and others seem to trust it most, too, when I sound most like a person from Indianapolis, which is what I am. What alternatives do I have? The one most vehemently recommended by teachers has no doubt been pressed on you, as well: to write like cultivated Englishmen of a century or more ago.

6. Say what you mean to say

I used to be exasperated by such teachers, but am no more. I understand now that all those antique essays and stories with which I was to compare my own work were not magnificent for their datedness or foreignness, but for saying precisely what their authors meant them to say. My teachers wished me to write accurately, always selecting the most effective words, and relating the words to one another unambiguously, rigidly, like parts of a machine. The teachers did not want to turn me into an Englishman after all. They hoped that I would become understandable – and therefore understood. And there went my dream of doing with words what Pablo Picasso did with paint or what any number of jazz idols did with music. If I broke all the rules of punctuation, had words mean whatever I wanted them to mean, and strung them together higgledy-piggledy, I would simply not be understood. So you, too, had better avoid Picasso-style or jazz-style writing, if you have something worth saying and wish to be understood.

Readers want our pages to look very much like pages they have seen before. Why? This is because they themselves have a tough job to do, and they need all the help they can get from us.



"Pick a subject you care so deeply about that you'd speak on a soapbox about it."

7. Pity the readers

They have to identify thousands of little marks on paper, and make sense of them immediately. They have to *read*, an art so difficult that most people don't really master it even after having studied it all through grade school and high school – twelve long years.

So this discussion must finally acknowledge that our stylistic options as writers are neither numerous nor glamorous, since our readers are bound to be such imperfect artists. Our audience requires us to be sympathetic and patient teachers, ever willing to simplify and clarify – whereas we would rather soar high above the crowd, singing like nightingales.

That is the bad news. The good news is that we Americans are governed under a unique Constitution, which allows us to write whatever we please without fear of punishment. So the most meaningful aspect of our styles, which is what we choose to write about, is utterly unlimited.

8. For really detailed advice

For a discussion of literary style in a narrower sense, in a more technical sense, I commend to your attention *The Elements of Style*, by William Strunk, Jr., and E.B. White (Macmillan, 1979). E.B. White is, of course, one of the most admirable literary stylists this country has so far produced.

You should realize, too, that no one would care how well or badly Mr. White expressed himself, if he did not have perfectly enchanting things to say.

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

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How to write clearly

By Edward T. Thompson
Editor-in-Chief, Reader's Digest

International Paper asked Edward T. Thompson to share some of what he has learned in nineteen years with Reader's Digest, a magazine famous for making complicated subjects understandable to millions of readers.

If you are afraid to write, don't be.

If you think you've got to string together big fancy words and high-flying phrases, forget it.

To write well, unless you aspire to be a professional poet or novelist, you only need to get your ideas across simply and clearly.

It's not easy. But it is easier than you might imagine.

There are only three basic requirements:

First, you must *want* to write clearly. And I believe you really do, if you've stayed this far with me.

Second, you must be willing to *work hard*. Thinking means work—and that's what it takes to do anything well.

Third, you must know and follow some *basic guidelines*.

If, while you're writing for clarity, some lovely, dramatic or inspired phrases or sentences come to you, fine. Put them in.

But then with cold, objective eyes and mind ask yourself: "Do they detract from clarity?" If they do, grit your teeth and cut the frills.

Follow some basic guidelines

I can't give you a complete list of "dos and don'ts" for every writing problem you'll ever face.

But I can give you some fundamental guidelines that cover the most common problems.

1. Outline what you want to say.

I know that sounds grade-schoolish. But you can't write clearly until, *before you start*, you know where you will stop.

Ironically, that's even a problem in writing an outline (i.e., knowing the ending before you begin).

So try this method:

- On 3"x 5" cards, write—one point to a card—all the points you need to make.
- Divide the cards into piles—one pile for each group of points *closely related* to each other. (If you were describing an automobile, you'd put all the points about mileage in one pile, all the points about safety in another, and so on.)
- Arrange your piles of points in a sequence. Which are most important and should be given first or saved for last? Which must you present before others in order to make the others understandable?
- Now, *within* each pile, do the same thing—arrange the *points* in logical, understandable order.

There you have your outline, needing only an introduction and conclusion.

This is a practical way to outline. It's also flexible. You can add, delete or change the location of points easily.

2. Start where your readers are.

How much do they know about the subject? Don't write to a level higher than your readers' knowledge of it.

CAUTION: Forget that old—and wrong—advice about writing to a 12-year-old mentality. That's insulting. But do remember that your prime purpose is to *explain* something, not prove that you're smarter than your readers.

3. Avoid jargon.

Don't use words, expressions, phrases known only to people with specific knowledge or interests.

Example: A scientist, using scientific jargon, wrote, "The biota exhibited a one hundred percent mortality response." He could have written: "All the fish died."

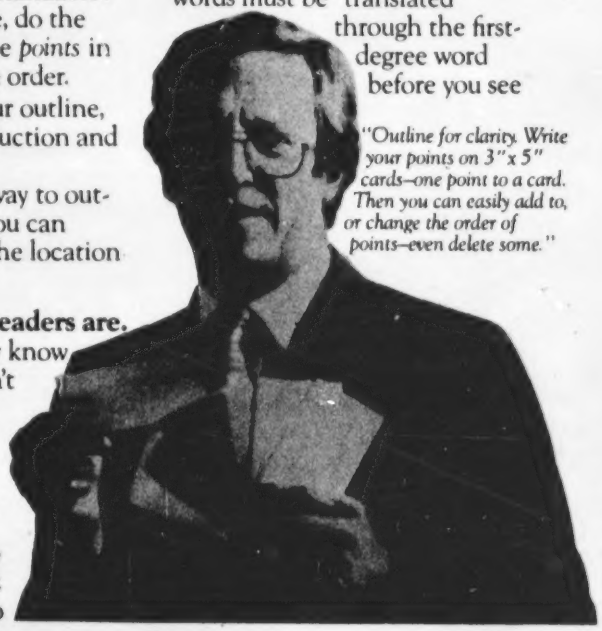
4. Use familiar combinations of words.

A speech writer for President Franklin D. Roosevelt wrote, "We are endeavoring to construct a more inclusive society." F.D.R. changed it to, "We're going to make a country in which no one is left out."

CAUTION: By familiar combinations of words, I do *not* mean incorrect grammar. *That* can be unclear. Example: John's father says he can't go out Friday. (Who can't go out? John or his father?)

5. Use "first-degree" words.

These words immediately bring an image to your mind. Other words must be "translated" through the first-degree word before you see



"Outline for clarity. Write your points on 3"x 5" cards—one point to a card. Then you can easily add to, or change the order of points—even delete some."

"Grit your teeth and cut the frills. That's one of the suggestions I offer here to help you write clearly. They cover the most common problems. And they're all easy to follow."

the image. Those are second/third-degree words.

First-degree words	Second/third-degree words
face	visage, countenance
stay	abide, remain, reside
book	volume, tome, publication

First-degree words are usually the most precise words, too.

6. Stick to the point.

Your outline– which was more work in the beginning–now saves you work. Because now you can ask about any sentence you write: "Does it relate to a point in the outline? If it doesn't, should I add it to the outline? If not, I'm getting off the track." Then, full steam ahead–on the main line.

7. Be as brief as possible.

Whatever you write, shortening–*condensing*–almost always makes it tighter, straighter, easier to read and understand.

Condensing, as *Reader's Digest* does it, is in large part artistry. But it involves techniques that anyone can learn and use.

• *Present your points in logical ABC order:* Here again, your outline should save you work because, if you did it right, your points already stand in logical ABC order–A makes B understandable, B makes C understandable and so on. To write in a straight line is to say something clearly in the fewest possible words.

• *Don't waste words telling people what they already know:* Notice how we edited this: "Have you ever wondered how banks rate you as a credit risk? ~~You know, of course, that it's some combination of facts about your income, your job, and so on. But actually,~~ Many banks have a scoring system...."

• *Cut out excess evidence and unnecessary anecdotes:* Usually, one fact or example (at most, two) will support a point. More just belabor it. And while writing about something may remind you of a good story, ask yourself: "Does it *really help* to tell the story, or does it slow me down?"

(Many people think *Reader's Digest* articles are filled with anecdotes. Actually, we use them sparingly and usually for one of two reasons: either the subject is so dry it needs some "humanity" to give it life; or the subject is so hard to grasp, it needs anecdotes to help readers understand. If the subject is both lively and easy to grasp, we move right along.)

• *Look for the most common word wasters:* windy phrases.

Windy phrases	Cut to...
at the present time	now
in the event of	if
in the majority of instances	usually

• *Look for passive verbs you can make active:* Invariably, this produces a shorter sentence. "The cherry tree *was* chopped down by George Washington." (Passive verb and nine words.) "George Washington *chopped* down the cherry tree." (Active verb and seven words.)

• *Look for positive/negative sections from which you can cut the negative:* See how we did it here: "The answer ~~does not rest with carelessness or incompetence. It lies largely in~~ is having enough people to do the job."

• Finally, to write more clearly by saying it in fewer words: when you've finished, stop.

Writing clearly means avoiding jargon. Why didn't he just say: "All the fish died!"

Edward T. Thompson

Years ago, International Paper sponsored a series of advertisements, "Send me a man who reads," to help make Americans more aware of the value of reading.

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Chad Green was 3 years old. He had a kind of cancer called leukemia. Doctors at the hospital in Massachusetts treated Chad with chemotherapy.

Chad's parents didn't think he was getting well, and they decided to give him a drug call Laetrile. La/e/trile. It is made from apricot pits. But it is not a legal drug in Massachusetts, and the hospital would not allow Chad to take it. The doctors thought that it would harm Chad to take the drug, because the drug also had a poison in it. The parents decided to take Chad out of the hospital and took him to Mexico, where he could have the drug. They believed that Chad would get better with that drug. The doctors at the hospital, and many other doctors in Massachusetts also believed the drug was bad. That it would hurt Chad, perhaps kill him if he took it. Also, it was against the law in the State of Massachusetts. Now, were the parents right? They thought they were. It was <u>their</u> child, and they of course, wanted what was best for him.

Here is a case where there is a conflict. There are two very different opinions; in fact the two are opposite opinions. Which is right? Who has the authority we talked about? Chad Green's parents decided to take him away from the Law. They took him to Mexico where there were doctors who were willing to give Chad the drug. They wanted him to get well, and they believed they were doing the right thing.

Poor little Chad Green died. We will never know now whether the State was right or the Greens were right, will we? And that is a problem which wasn't easy for anyone.

Who is Right?

Chad Green was 3 years old. He had a type of cancer called leukemia. Doctors at the hospital in Massachusetts treated Chad with a lot of chemicals. The chemicals made him feel sick.

Chad was not getting better. His parents decided to give him a drug called laetrile. The drug is made from apricot pits. It has a poison in it. It is not legal to use the drug in Massachusetts. The hospital would not allow Chad to take it. The doctors thought it would harm Chad - might even kill him.

Chad's parents took him to Mexico, where they could get laetrile. They believed the drug would make Chad get better. They did not think he'd get better with the chemical treatment. Some people don't.

Were the parents right to give Chad laetrile? They thought they were. He was <u>their</u> child, and they wanted what was best for him.

Here is a case where there is a conflict. There are two opposite opinions. Which is right? Who has the right to decide? The state law says one thing. The parents say another thing.

Chad Green died. We will never know now whether the state was right or the Greens were right.

right to you and did not do you any good, but it was supposed (sup-posed) to be for your own good?

CHAPTER TWO

As we grow up, we meet other big people who have power (pow-er) over us. We go from home to church, and the preacher (preach-er) and the deacons (dea-cons) and the elders (el-ders) are the big people in our lives. We go from home to school, and the big people in our lives are the teachers and the principal (prince-i-pal). We get sick in the body or confused in the mind. Then the doctor (doc-tor) or the psychologist (psy-chol-o-gist) is the big person (per-son) in our lives. We get a job and the boss is the big person. We need better schools or more garbage (gar-bage) pickkups or someone to catch the person who broke into our house, so then the politicians (po-li-ti-cians) and the police become big people in our lives.

Now, let us go over where we started. A fight has been going on a long, long time. One side in the fight is people who want you to do what they say do. Another side is people who want you to be free to make up your own mind.

As you get older and learn more, the big people you knew first do not have as much say over you as they did when you were small. You are supposed to start making k up your own mind about things like what to take in school and who to be friends with and what kind of work you want to do. You always respect (re-spect) your mother or father and whomever was good to you or helped you. But you make up your own mind about more and more things.

Yet other big people in your life often take over where your first big people leave off.

YOUR LIFE, YOUR MIND

Chapter Two

As we grow up, we meet other people who have power over us. They are the new Big people in our lives. We go from home to church. The preacher, the deacons, and the elders become the Big people in our lives. We go from home to school. The teachers and the principal are the Big people.

We get sick. We get confused in our minds. Then the doctors are the Big people. They have power in our lives.

We get a job and our boss is the person with power. We need better schools or roads. The politicians have the power to fix them. We need protection from crooks. The police have the power to protect us.

All these people are Big people in our lives. All these people have power to tell us how to act.

You grow up. You make up your own mind about things. Your want to make up your own mind about what to believe. You want to make up your own mind about what to do. But people still want to tell you what to do.

There is a fight going on. Some people want us to do things their way. Some people want us to make up our own minds. We are in the middle.

PRELIMINARY EDITING AUTHOR'S FIRST SCRIPT
MIKE'S SON 1958

Mike's son kept his love of looking out of the cracked window of his bedroom onto his father's garden. The eye of the child saw his neighborhood with an imagination full of tomatoes, grapes and pears, streets and sidewalks. It was a child's imagining; he was hardly aware of himself as separate from his parents and home. Or from the streets and the people on the streets.

He had ~~followed~~ walked with his father, ~~holding the hand of his father,~~ everywhere as a child. They had walked up Mohawk Street and down, and into ~~this~~ homes and shops and mills. ~~and into that.~~ And he sat with his mother for hours at the kitchen table listening to stories. ~~And the imaginations of~~ his parents, and their values and their humor, delighted him ~~flowed into him as the spring flow through the branch or vine.~~ It all flowed into him, the neirhborhood, and later in life it seemed that he knew himself best by remembering it all, and writing about it.

His father died when he was twentytwo, ~~and~~ There was no other separation before like this. And the boy was never the same, and yet he was the same. He had written things down, the momements of joy and love, ever since he was a teenager. and now, a year after the death of his father, he looked back over the bits of writing and promised himself to try to write a book one day about these loves. An in the book, at least, it would not be Time that ruled Life, but the hand that wrote the book.....

INTRODUCTION

MIKE'S SON 1958

Mike's son always loved looking out of the cracked window of his bedroom. The son saw his neighborhood with an imagination full of tomatoes, grapes and pears. It was a child's imagining. He did not think of himself as separate from his parents and home, or from the streets and the people on the streets.

He had walked with his father everywhere as a child. They had walked up Mohawk Street and down, and into homes and shops and mills. He had sat with his mother for hours at the kitchen table listening to stories. The imaginations of his parents, and their values and their humor, had delighted him. It had all flowed into him. Later in life he knew himself best when he remembered it all. He knew himself best when he wrote about it.

His father died when the son was twenty-two. There was no other separation before like this.

And the boy was never the same. And yet he was the same. He had written things down ever since he was a teenager. And now, a year after the death of his father, he looked back over the bits of writing. He promised himself to try to write a book one day about these loves.

This is a part of that book.

Eugene Nassar

Workshop _____

Date _____

The thing(s) I found *most helpful* was (were):

The thing(s) I found *least helpful* was (were):

I wish we had spent more time discussing:

Additional comments:

Appendix C
Evaluation

MEETING QUESTIONNAIRE

TUTOR: Please list student's READ level on their paper

ESL_____

Basic Reading_____

Speaker's Name_____

Subject _____ Date _____

Place _____ Time _____

Tutor Confidential

1. Did the student seem to enjoy the discussion? ____Yes ____No Why do you say this?

2. What did you like about the discussion?

3. What didn't you like about the discussion?

4. Was your student involved in the discussion? ____Not at all ____made a comment
   ____made several comments ____asked a question(s)
   ____Talked to me but not to the group ____student did not attend

5. What do you feel was the speaker's attitude toward the student. Why do you say this?

6. Do you feel there was any need for visual aids? ____Yes ____No Why?

7. Anything else you want to say? Use the back of the paper, if needed.

Appendix C
Evaluation

MEETING QUESTIONNAIRE

STUDENT CONFIDENTIAL

ESL _____ Place _____ Date _____

Basic Reading _____ Speaker's Name _____

RL _____

1. Did you like the way the speaker talked to the audience? ____Yes ____No Why?

2. Are you interested in what the speaker talked about? ____Yes ____No

3. Do you want to know more about what the speaker talked about? ____Yes ____No
   Why?

4. Did you talk to the speaker during the discussion? ____Yes ____No
   Did you talk to the speaker after the discussion? ____Yes ____No Why?

5. Did you talk to your tutor about what the speaker said? ____Yes ____No

6. Do you feel you are able to help the speaker in planning the stories? ____Yes ____No
   In what way? How?

7. Do you want to read the story when it's finished? ____Yes ____No Why?

8. What things would you like to read about that you can't find stories about now?

9. Any thing else you want to say? Use the back of the paper, if needed.

Appendix C
Evaluation

MEETING

GENERAL AUDIENCE

Speaker's Name _____

Subject _____ Date _____

Place _____ Time _____

Occupation _____

1. How did the writer present the discussion? ____informally ____formally.
   Write in any additional comments.

2. What was the attitude of the writer to the students?

3. What did you like about the discussion?

4. What didn't you like about the discussion?

5. Did you feel that the students enjoyed the discussion?

Appendix C
Evaluation

MEETING

Writers

(Use back of sheet if more space is needed)

Name _____ Place _____

Date _____ Topic _____

1. How do you feel about your discussion meeting?

____dissatisfied ____somewhat satisfied ____satisfied ____very satisfied Why?

2. How did you feel about the student participation?

____dissatisfied ____somewhat satisfied ____satisfied ____very satisfied Why?

3. What methods do you recommend to encourage students/tutors to express their opinions?

4. What factors did you consider in choosing your topic before the discussion?

5. How, if at all, has the discussion modified your topic?

6. What relationship, if any, does your topic have to the local geographic area?

7. How, if at all, has the discussion helped you decide the reading level at which to write your manuscript?

____not at all ____confirmed what I chose ____I changed it to level 1-2

____I changed it to level 3-4

8. What factors did you consider in preparing for your discussion?

9. Did you feel the need for visual aids? ____Yes ____No If so, what kind?

Appendix C
Evaluation

Date _____

TUTOR QUESTIONNAIRE CONFIDENTIAL Library _____

(Fill out this form) (When you finish the book, story, poem)

TITLE _____ AUTHOR _____

1. Did you find the readings worthwhile?

____Very worthwhile ____Somewhat worthwhile ____Not at all worthwhile

2. Did it add to your appreciation or understanding of the subject?

____A great deal ____Somewhat ____Not at all

3. Did it add to your student's appreciation or understanding of the subject?

____A great deal ____Somewhat ____Not at all ____Don't know

4. Do you think the book is appropriate for adults? ____Yes ____No

5. How useful did you find it for teaching basic reading?

____Very useful ____Somewhat useful ____Not useful

6. In what ways did you use the chapters in tutoring? Check more than one if appropriate.

____Phonics
____Words in Pattern
____Sight Words
____Read it to student
____Student read it to me
____Student read it away from class
____Student and I read it together
____Used it to stimulate discussion
____Used it to stimulate student's writing
____Other

7. Did the student finish reading the whole (story, poem, book)

____Yes ____No If not, why not?

____words too difficult
____Story poorly written
____Sentences too complex
____topic not of interest
____story too easy
____Other _____

8. How long did it take the student to read each (chapter, story, poem)
approximate answer

TUTOR BIOGRAPHICAL DATA

Last level of school completed _____

Number of hours you have tutored _____ Number of students you have tutored _____

Appendix C
Evaluation

Date _____

STUDENT QUESTIONNAIRE Library _____

Title (of story or essay or poem or whole book as appropriate) Author _____

1. Did you like (LLC writes in what the subject of the story, poem, etc. is)
   ____very much ____a little more ____not much more
2. Do you know more about (LLC writes in the subject of the story, poem, etc. is)
   ____much more ____a little more ____not much more
3. Do you think this book (story / poem) is for adults? ____Yes ____No
4. Did it help you to learn to read? ____Yes ____No
5. Do you want to read other stories (books / poems) like these? ____Yes ____No
6. Do you think you will talk with other people about this book? ____Yes ____No
7. Which (chapters, parts did you finish)

STUDENT BIOGRAPHICAL DATA

Last level of school completed _____ Number of hours in tutorial program _____

What language(s) does the student speak? _____

Student's READ level at beginning of Project: READ Test: Part 3 only Date of test_____
A. Word Recognition _____
B. Reading Comprehension _____
C. Listening Comprehension _____

Student's READ level at completion of Project: READ Test: Part 3 only Date of test _____
A. Word Recognition _____
B. Reading Comprehension _____
C. Listening Comprehension _____

Give READ Test only twice: Once at beginning Project/again at end of Project